

DEC 9 1927

THE Publishers' Weekly

The American BOOK TRADE JOURNAL

VOL. CXII

NEW YORK, DECEMBER 3, 1927

No. 23

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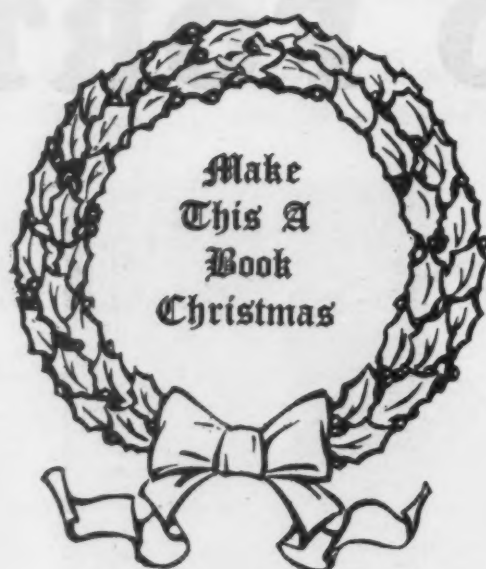
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Reviewer says:

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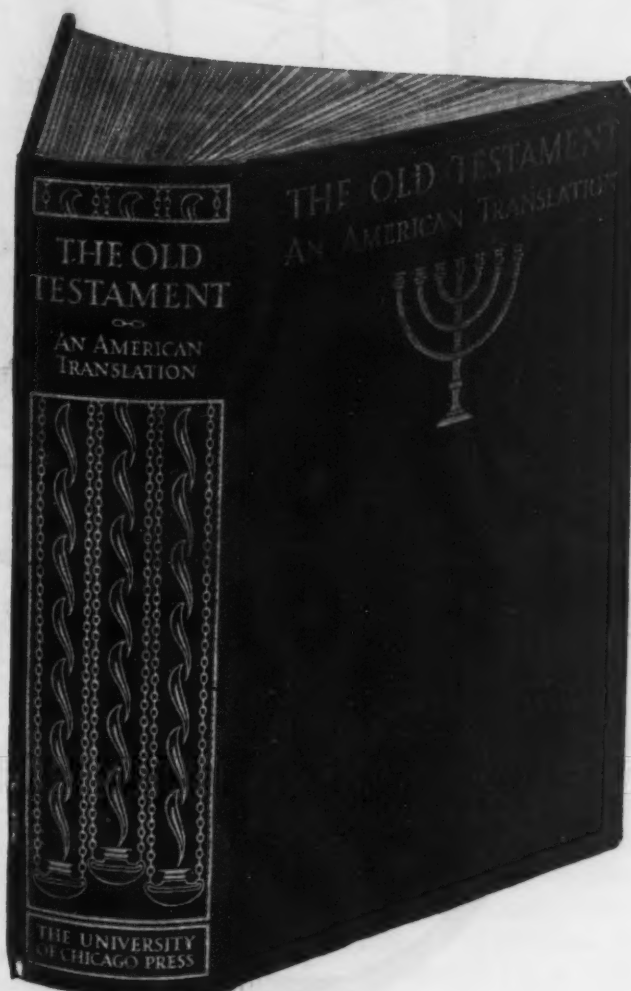
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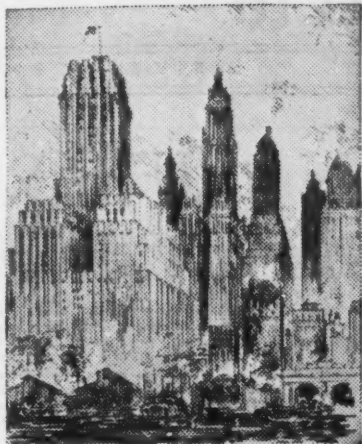
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Illustrated by E.H. Suydam

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FATHER MISSISSIPPI is a large and handsome book, Royal 8vo, 427 pages, fully illustrated by many new photographs of the Mississippi Valley. The last quarter of the book, which gives a superb picture of the recent flood catastrophe, makes it a timely and desirable book for Christmas. And the rest of the book is filled with brilliant biography, scintillating history, and little known bits of Americana which will delight every reader.



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THE CENTURY CO. Publishers of Enduring Books

The PUBLISHERS' WEEKLY

THE AMERICAN BOOKTRADE JOURNAL

NEW YORK, DECEMBER 3, 1927

Make This a Book Christmas

The Two Reasons for it Are Here Well Set Forth; That Books Make Exciting Gifts and That the Alternatives Can Be So Dreadful

Lyle Saxon

IT was that poster that set me thinking of Christmas gifts, I think—a large, brightly-colored poster in a bookshop on the avenue. Its gaiety caught my attention as I passed the window, and I turned back to look at it.

"Make this a Book Christmas." Just those words set against a striking design: two volumes lying as tho recently unwrapped from a bit of colored paper spangled with stars. But in some way the artist had caught that joyous feeling of thanksgiving that comes when, on the morning of December 25th, you find yourself snipping the green cord or red ribbon of the parcel which holds a book for you.

It seems to me that there is nothing on earth quite so fine as a package lying on the table awaiting your return. Unlike a chance caller, the package asks nothing and gives everything. You do not have to talk to it, or listen to it. And it may contain almost anything, even as in this case, silver stars! It was Caliban who said: "Oh God, if you love us, throw us a handful of stars!" Yes, a handful of stars, if you please—but let them be wrapped around a book.

At any rate, it was the poster that set me thinking of books for Christmas. And now I sit before the fire with a dozen or more book catalogs on my knee, pondering over the year's supply. Good substantial books to read and to keep; frivolous books to

make me chuckle; novels, travel books, history, biography—the world is before me, and now I must choose.

But after all, it is not so easy to choose. There are so many books, and so many good books. This year particularly. And as I turn over the pages of the publishers' lists I find myself checking four or five books on each page. Why, at this rate I shall have selected two hundred books in no time at all! Certainly this won't do. Altho (converted by that poster that I saw just now) I have decided to make this a book Christmas, I must remember that these books are for my friends, and not for me. It is, or so I have heard, more blessed to give than to receive. I hope that this is true—for surely would I feel myself thrice blessed if I should receive some of these delectable books that I have checked off here.

I have, alas and alack!—only fifty dollars to spend for Christmas gifts this year, and if I begin by buying this book on gardens at twelve dollars and fifty cents, I shall have reduced my capital more than one-fifth. A bad beginning. Regretfully I check the garden book off the list, substituting another and a cheaper one, but deciding that I shall at least have a peep into this large illustrated volume when next I visit a bookshop.

Suddenly I find myself grinning, for it has occurred to me that there are perhaps

one thousand men like me, sitting in one thousand chairs like mine, regarding one thousand similar lists at the present moment. Some of them will surely buy this magnificent manual on gardening that I have just removed (and nobody knows what it cost me!) from my life. Oh well, let me turn my attention to something that I know I can afford.

Things were not always like this. No indeed. I remember a certain Christmas—and not so many years ago either—when I said, and said repeatedly that I wanted no books for Christmas. And I remember what *that* unwise statement led to!

There were, however, certain conditions that may excuse that foolish remark—if foolishness is ever excusable—for at that time I was conducting the book page on the New Orleans *Times-Picayune*, and I was surrounded with books of every description. Good books and bad books, weighty tomes and the sheerest of trash. Books were piled upon my desk, upon the table beside my bed. There was a book under my pillow, another beside my coffee cup in the morning. And, as a matter of fact, I had only myself to blame.

There had been a sort of reorganization in the *Times-Picayune* office, and a new Magazine Section had come into being. Because I had been clamoring for a book page for years, and because the managing editor was a kind and generous man, he listened to my whimsies and had promised me that when the new Magazine appeared the book page should be mine. And he kept his word. I got the book page all right—but I kept all my other work as well. The book page was a sort of reward of merit, so to speak—just a little toy for me to amuse myself with at dull moments. Or rather that was the way it seemed to me.

Now my other work was not altogether unpleasant. In fact I had always enjoyed it, more or less. I was the fellow that wrote the so-called feature articles. I spent a good part of my time in court rooms or in jails, asking questions. Oh yes, many's the time I found myself saying: "And tell me, my dear, now just why *did* you shoot your husband?" And sometimes the ladies told me, and sometimes

they didn't. At other times I went about the country visiting country fairs and writing descriptions of fat cattle. I think that I did that fat cattle stuff pretty well, and I have always contended that the cows, had they read it, would have become inordinately conceited.

But then I got the book page.

Books poured in upon me from every publishing house in the land, and, as I hurried from jail to cow pen, I would read a snatch of Elinor Wylie's "Jennifer Lorn" or Strachey's "Eminent Victorians."

Now at this point I may as well break down and confess that I have a conscience—believe it or not as you see fit—and I found it exceedingly difficult to review books that I had not read. Consequently I tried reading before breakfast, and after bedtime. I read and I read. Just sheer conscience, that's all. And yet, it seemed to me that there were always more books piled high, waiting for me. And all this time women kept on murdering their husbands, and cows kept on getting blue ribbons or celebrating Old Home Week. I thought that I lost my taste for reading, as it seemed impossible to think that I had tired of the murderesses or the cows.

Well anyway, Christmas came along. Holly and mistletoe and plenty of hard work. Many a night I lay reading in bed, doggedly turning the pages long after the print had blurred before my eyes and my tired mind refused to understand what I was reading. But the book page appeared week after week. I had begged for it too long. Rather death than give it up now. But something told me that I didn't want books for Christmas presents.

Not that my friends are so numerous that I am deluged with gifts of any kind. But I thought that the unexpected might happen, and so I prepared for it. "Give me what you please," I said grandly, "But no books. I have all the books that were ever published, and it is highly probable that I shall continue to receive all the books that will be published in the future."

And everyone took me at my word.

Came the dawn of Christmas, and I awoke to find myself surrounded with hand-painted neckties and purple mufflers, with scarf pins made of Elk teeth, with silk

hose four sizes too small. . . No, even now I cannot write about it. Words fail me and tears fall.

And oddly enough, I missed the books. For nary a book did I get—and now that nobody gave me a book, it seemed to me that books were the one thing that I most desired. Books to keep. Books that someone had picked out especially for me. Books to put upon the shelves of my library to read at my leisure and to enjoy as I pleased.

It was bitter. I sat surrounded with cigarettes of a brand I couldn't smoke, and with cigars that nobody could smoke. I looked at my solid gold scarf pin set with an elk tooth and found no comfort in it—and I couldn't and I wouldn't wear the purple muffler. That Christmas was, to speak in common parlance, a flop.

I spent part of that day wandering around my room, pausing before the bookshelf, looking sadly at the books that had come to me on other Christmases. Such nice books, too, and all the more welcome because someone or other had selected them especially for me. I hadn't realized before just what a flattering present a well-selected book could be.

Well, I know now. I have learned my lesson and I hope that I took my punishment like a man. Until this very day I have preserved the scarf-pin set with an elk tooth to remind me of my folly. For now I know that nobody ever has enough books. There are always books to be read—at present my waiting list of books is endless, yet feverishly I acquire more and more. Some day I shall read them all.

And then, there is another thing. If the book that you receive is not the book you want, the book dealers, being a kindly folk, will exchange it for you, usually, for another book of like value. But nobody

would exchange my purple silk muffler for anything except another purple silk muffler. And besides, I did not know the store from which it was bought. I have it yet.

This year the books are almost too alluring. It seems to me that there has never been a time before within my recollection that there have been so many beautiful books—so many exquisitely printed books, so many gorgeously decorated books. The

bookstores seem like treasure houses—novels, essays, poems, Americana, history, biography, travel books and books on art. It seems to me that all the glorious things in the world have been caught and confined between the pages of books, in order to make a Christmas paradise for readers.

Pardon me, if the foregoing paragraph strikes you as being—well, shall I say florid? I didn't

intend to say just that, but I told the truth in spite of myself. Got serious, too. That's bad. But what I started out to say was that this year seems to be a good one for those who sell books, and for those who buy books—and best of all, for those who receive books for Christmas gifts. And I, for one, intend to spend my fifty dollars in the bookstores. Then, at least, I'll know that no man is cursing me for buying him a batik necktie or a cut glass toothpick holder, and no girl is sneering because I sent her chocolates when everyone knows that the best people are eating only crystalized fruit this season.

For certain it is that I'd rather be safe than be sorry—which, after all, is not a wholly original thought, but a comforting one, nevertheless. Let me repeat, then, that I shall make this a book Christmas. I shall do unto others as I hope they will do unto me. For in books we find companionship and compensation; they warm and

LYLE SAXON writes of a Book-Christmas with charm and geniality. His is a non-professional approach, that is of a buyer and reader of books, rather than of a seller, which he is not, or an author, which he is. He is a reader and buyer who is fascinated by the magic of books, and humorously appreciative of their aid when presents are to be given or received. Mr. Saxon is the author of "Father Mississippi," which the Century Company published this fall. His short story "Cane River" was in last year's "O. Henry Memorial Award Prize Stories" and this year's O'Brien collection of the "Best Short Stories."

cheer, they stimulate and strengthen—and, perfectly, they offer everything and they demand nothing.

What does it matter that my youth is passing? What does it matter that my hair is growing thin while I am growing

stout? Love, wealth, fame, friends may desert me (this last is merely a figure of speech, as most of these glorious things have never been mine and I wouldn't know what to do with them if I had them) but books remain. I turn the pages and forget.

Books and Illustrators

Thomas Erwin



Illustration by Henry O'Connor for "The Book of the Gloucester Fishermen"

THE old practice in America of illustrating novels with realistic halftone page inserts is now happily gone—or nearly so—and it is encouraging to find more and more books in which the pictures are admirably keyed to the typography.

Only within the last few years have our illustrators moved away from realism in their work. Possibly it would have happened sooner but for the influence of Howard Pyle and the numerous American illustrators trained in his famous school who have dominated American illustration for so long and who still hold sway in our magazines.

The successfully illustrated book is only achieved, I believe, when the illustrator is modest enough and artist enough to accept the role of accompanist or the commentator of the author; or when, as in some in-

stances, the situation is reversed, and the illustrator plays the lead and the writer accompanies or elaborates the illustrator's pictures with words. However, writers being constituted as they are; few of them have ever been able to bring themselves to such modest employment.

Another difficulty being that of all species of men, writers seem least capable of feeling the aesthetic or purely visual content of a picture. Even the best of them when confronted with pictures are, I have observed, like reporters in quest of a story—unless they can find or invent an anecdotal element no picture can hold their interest for long. Even writers on art do not entirely escape this blight—from Vasari to Elie Faure their interest has wavered between antiquarianism and sociology.

One may quite naturally assume that

book illustration requires above all things that the pictures should tell a story but as Roger Fry has put it:

"Is it conceivable that one man should express a certain mood in words and another should find forms expressing an identical one? Hardly, one supposes, since no two men ever can quite coincide in their emotional reactions. No one doubts that when facts only are at issue this coincidence is possible, the illustrations to a scientific treatise

This paper by Mr. Erwin is the introduction to the catalog of the second annual Exhibition of American Book Illustration. The exhibit is planned and presented by the American Institute of Graphic Arts at the Art Center in New York.

or a trade catalog can clearly be perfect; but when the writer is an artist and the illustrator is an artist, there must be divergence."

The best of the modern artists who have illustrated books have had bet-

ter taste than to invade the author's show with literal illustrations of his text.

In the present exhibition almost all schools are represented and it shows well, I believe, the trend today of American book illustration.

As night fell, the boys could see the villagers and their guests assembling for the evening meal. Pots were being brought forth and filled with water that was set to boil over



numerous fires. There was a great deal of loud talk and laughter. The captives wondered if the pots of boiling water were waiting to receive Bulala and how soon it would be before their turn would come, and as they sat there,

Part of a page from "The Tarzan Twins," showing one of Douglas Grant's illustrations

List of Books in the Second Annual Exhibition of American Book Illustration

The Macmillan Company

BORIS ARTZYBASHEFF	REPRODUCTION LINE ENGRAVINGS
<i>"Creatures"</i>	
FRANK DOBIAS	REPRODUCTION COLOR LINE ENGRAVINGS
<i>"Jack and the Beanstalk"</i>	
WILFRED JONES	REPRODUCTION LINE ENGRAVINGS
<i>"The Rise of American Civilization"</i>	
DOROTHY P. LATHROP	REPRODUCTION LINE ENGRAVINGS
<i>"The Princess and Curdie"</i>	
DOROTHY P. LATHROP	REPRODUCTION LINE ENGRAVINGS
<i>"The Light Princess"</i>	

ELIZABETH MACKINSTRY	REPRODUCTION LINE ENGRAVINGS
<i>"Eliza and the Elves"</i>	
MARY LOTT SEAMAN	REPRODUCTION LINE ENGRAVINGS
<i>"The King of the Golden River"</i>	

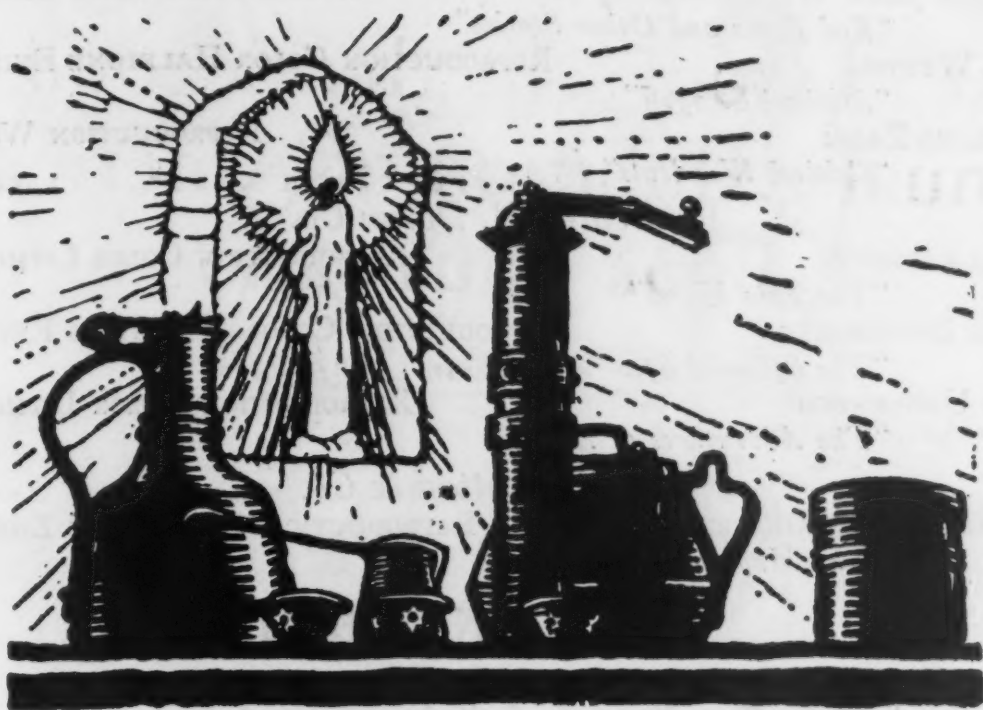
Doubleday, Page & Co.

HEDVIG COLLIN	REPRODUCTION LINE ENGRAVINGS
<i>"Bibi"</i>	
JAMES DAUGHERTY	REPRODUCTION LINE ENGRAVINGS
<i>"Drake's Quest"</i>	



The DEAR DEAD DAYS
WHEN A GIRL DRANK BEER AND LIKED IT
 ENG. BY JOHN HELD JR WITH THE LAUGH ON THE OTHER SIDE OF HIS FACE

From "My Pious Friends and Drunken Companions"



CHAPTER XVIII

ST. MARK'S CANDLE

MARASH sat by the side of a tiny brook cross-legged on the ground, a heap of twigs beside him. From his belt he drew out his knife with its one sharp blade that folded between the two flat

Maud and Miska Petersham's Drawing for "Children of the Mountain Eagle" and Part of the Page of Type

RACHEL FIELD REPRODUCTION COLOR LINE BENDAY ENGRAVING
"A Little Book of Days"

PAUL HONORE REPRODUCTION COLOR WOODCUTS
"Frontier Ballads"

MAUD AND MISKA PETERSHAM REPRODUCTION COLOR LINE ENGRAVINGS
"Children of the Mountain Eagle"

Harper & Brothers

HARRY CIMINO REPRODUCTION WOODCUTS
"Gallions Reach"

HARRY CIMINO REPRODUCTION WOODCUTS
"Gifts of Fortune"

JOHN DOS PASSOS REPRODUCTION COLOR HALFTONE ENGRAVINGS
"Orient Express"

ELIZABETH TYLER WOLCOTT REPRODUCTION LINE ENGRAVINGS
"I Live in a City"

Charles Scribner's Sons

WILL JAMES REPRODUCTION HIGH LIGHT HALFTONE ENGRAVINGS
"Cow Country"

CAPTAIN JOHN W. THOMASON, JR.
"Red Pants and Other Stories"

REPRODUCTION LINE ENGRAVINGS

N. C. WYETH
"Michael Strogoff"

REPRODUCTION COLOR HALFTONE ENGRAVINGS

BERTRAND ZADIG
"Critical Woodcuts"

REPRODUCTION WOODCUTS

George H. Doran Co.

PAMELA BIANCO
"The Skin Horse"

REPRODUCTION COLOR LITHOGRAPHY

JAMES DAUGHERTY
"The Splendid Spur"

REPRODUCTION COLOR HALFTONE ENGRAVINGS

LEON UNDERWOOD
"The Adventures of Andy"

REPRODUCTION COLOR LITHOGRAPHY

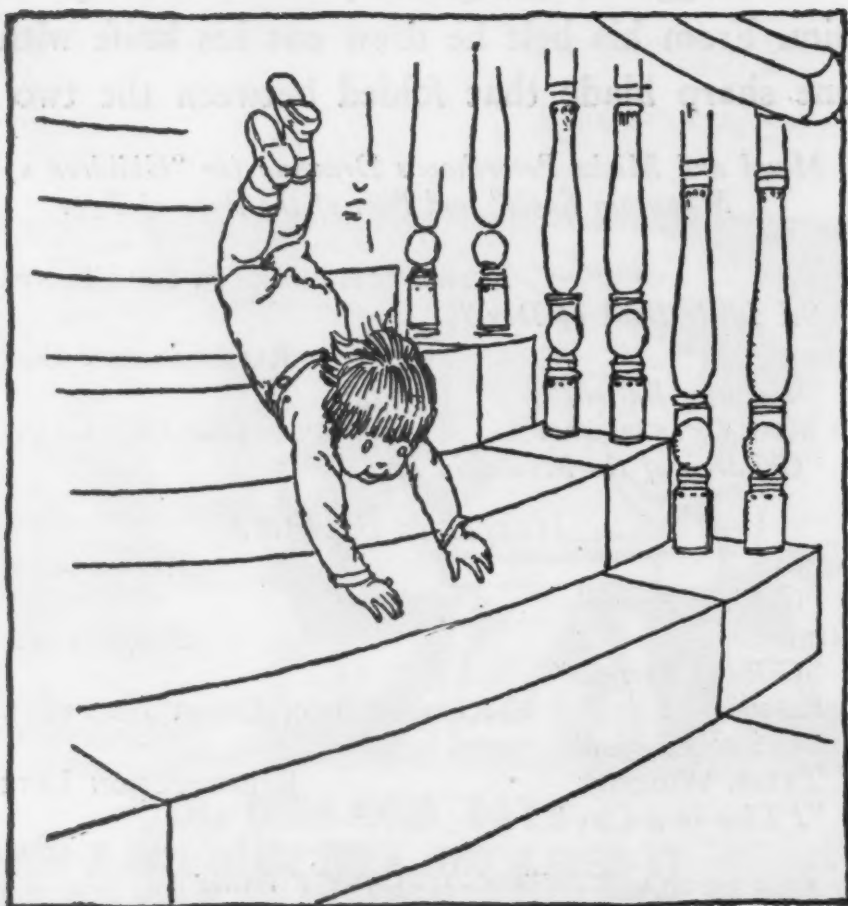
E. P. Dutton & Co.

ELIZABETH MACKINSTRY
"The Magic Pawnshop"

REPRODUCTION COLOR LINE ENGRAVINGS

IN NANNA'S HALL

In Nanna's hall I go upstairs;
 The carpet goes down red.
 So sometimes when I'm near the top
 I turn around instead
 And make my tummy be a slide



Drawing by Willy Pogany, from "Looking Out of Jimmie"



One of Mary Lott Seaman's illustrations for
"The King of the Golden River"

WILLY POGANY
"Looking Out of Jimmie" REPRODUCTION LINE ENGRAVINGS

JOHN VASSOS
"Salome" REPRODUCTION HALFTONE ENGRAVINGS

The John Day Co.

MAHLON BLAINE
"Salamambo" REPRODUCTION LINE ENGRAVINGS

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"The Book of the Gloucester Fishermen" REPRODUCTION LINE ENGRAVINGS

Dodd, Mead & Co.

MEAD SCHAEFFER
"Tom Cringle's Log" REPRODUCTION COLOR HALFTONE ENGRAVINGS

LOIS LENSKE
"A Book of Princess Stories" REPRODUCTION COLOR LINE HALFTONE ENGRAVINGS

The Macaulay Co.

BORIS ARTZYBASHEFF
"Funnybone Alley" REPRODUCTION COLOR HALFTONE ENGRAVINGS

JOHN HELD, JR.
"My Pious Friends and Drunken Companions" REPRODUCTION LINE ENGRAVINGS

Macy-Masius

REA IRWIN
"The Ritz Carltons" REPRODUCTION LINE ENGRAVINGS

WILLY POGANY
"The Songs of Bilitis" REPRODUCTION LINE ENGRAVINGS

David McKay Co.

GERTRUDE A. KAY
"The Little Lame Prince and Other Stories" REPRODUCTION COLOR HALFTONE ENGRAVINGS

GUSTAFF TENGGREN
"The Red Fairy Book" REPRODUCTION COLOR HALFTONE ENGRAVINGS

Minton, Balch & Co.

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"Everything and Anything"

LOIS LENSKI REPRODUCTION COLOR HALFTONE ENGRAVINGS
"Fireside Stories"

The P. F. Volland Co.

VE ELIZABETH CADIE REPRODUCTION COLOR HALFTONE ENGRAVINGS
"The Turtle Whose Snap Unfastened"

DOUGLAS GRANT REPRODUCTION COLOR HALFTONE ENGRAVINGS
"The Tarzan Twins"

Albert and Charles Boni

MAC HARSHBERGER REPRODUCTION LINE ENGRAVINGS
"Tristan and Iseult"

Boni & Liveright, Inc.

HENDRIK VAN LOON REPRODUCTION COLOR LINE ENGRAVINGS
"America"

The Book House*for Children

MAUD AND MISKA PETERSHAM REPRODUCTION COLOR HALFTONE ENGRAVINGS
"Tales Told in Holland"

The Century Company

E. H. SUYDAM REPRODUCTION HIGHLIGHT HALFTONE ENGRAVINGS
"Highlights of Manhattan"

Columbia University Press

ALLEN LEWIS REPRODUCTION WOODCUTS
"The Half-Breed and Other Stories"

Pascal Covici

ALLEN LEWIS REPRODUCTION COLOR WOODCUTS
"The Satyricon of Petronius Arbiter"

Currier & Harford

WALTER DORWIN TEAGUE REPRODUCTION COLOR LINE ENGRAVINGS
"Nowel"

Duffield & Company

BOARDMAN ROBINSON REPRODUCTION COLOR HALFTONE ENGRAVINGS
"Rhymes of If and Why"

The Grabhorn Press

VALENTI ANGELO REPRODUCTION COLOR WOODCUTS
"Salome"

Henry Harrison

HERBERT E. FOUTS REPRODUCTION LINE ENGRAVINGS
"Penny Show"

The Holiday Press

ERVINE METZL REPRODUCTION LINE ENGRAVINGS HAND COLORED
"The Advertising Conference"

Houghton Mifflin Company

HERMAN I. BACHRACH REPRODUCTION COLOR HALFTONE ENGRAVINGS
"The Adventures of Pinocchio"

Alfred A. Knopf

WHARTON ESHERICK REPRODUCTION WOODCUTS
"Stuffed Peacocks"

Little, Brown & Company

LESTER G. HORNBY REPRODUCTION LINE ENGRAVINGS
"Balkan Sketches"

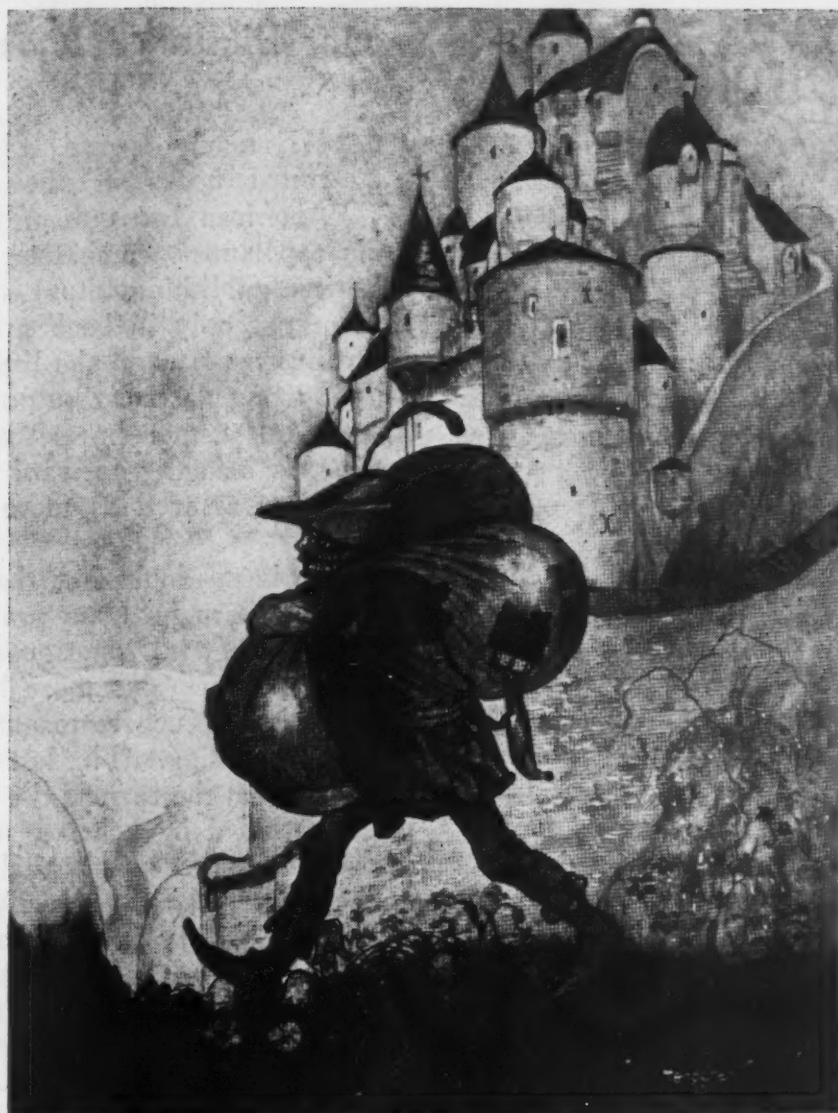


Illustration for "*The Red Fairy Book*" by Gustaff Tenggren

Longmans Green & Company

FRANK MCINTOSH

REPRODUCTION COLOR LINE ENGRAVINGS

"Canute Whistlewinks"

Milton Bradley Company

JANET LAURA SCOTT

REPRODUCTION COLOR HALFTONE ENGRAVINGS

"Mrs. Cucumber Green"

G. P. Putnam's Sons

MARGARET FINNAN

REPRODUCTION COLOR LINE ENGRAVINGS

"The Seven Cities of Cibola"

Pynson Printers

ROCKWELL KENT

REPRODUCTION LINE ENGRAVINGS

"Dreams and Derisions"

The Spiral Press

ERNEST FIENE

REPRODUCTION LINOLEUM BLOCKS

"Phillida and Coridon and Other Pastorals"

F. A. Stokes Company

HUGH LOFTING

REPRODUCTION LINE ENGRAVINGS

"Doctor Dolittle's Garden"

The Viking Press

AARON DOUGLAS

REPRODUCTION GELATINE PROCESS

"God's Trombones"

THE Publishers' Weekly

The American Book Trade Journal

Founded by F. Leyboldt

EDITORS

R. R. BOWKER F. G. MELCHER
62 W. 45th St., New York City

Subscription, Zones 1-5 \$5; Zones 6-8 \$5.50; Foreign \$6
15 cents a copy

December 3, 1927

I HOLD every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto.

—BACON.

These Last Three Weeks

ONLY those who have actually sold books on the floor during the last three weeks before Christmas have any realization of the pressure under which the bookman works when he is trying to give his best service to his old customers and build up the confidence of new readers and potential buyers. It is commonly estimated that from one-fifth to a quarter of the bookstore's entire year's business is done in this period, and the opportunity for error or credit makes it an anxious time.

The bookseller, however, appreciates his real advantage, in that he has constant evidence that those who receive books have a feeling of delight that can come from but few other gifts on Christmas morning. A book can so accurately convey the personality of the giver and the giver's conception of the taste of the recipient, that a single volume can express the whole spirit of Christmas good will. Three weeks from now the bookseller will be weary of the strain and the effort, but he will have the satisfaction of knowing that his slogan "Make this a book Christmas" is a banner under which he may be proud to march, and, if he can carry his whole organization thru with his own spirit, there will be business success as well as personal satisfaction.

Our Illustrated Books of the Year

THE newly opened exhibit of illustrated books of the year by the American Institute of Graphic Arts again opportunely emphasizes the fact that American publishing output is taking a new interest not only in book printing but in book illustrating, and the list of the books found among the 1927 output and printed in this issue demonstrates that each year's product is bringing forward more competent artists as well as more careful production.

There is no doubt but that book illustration has been for many years in a period of stagnation with some good artists continuing in the field but more drawn off into other activities such as magazine illustrating or advertising. The last two or three years has seen the turn of the tide, and this has been aided by a better understanding of the varied processes available for reproducing illustrations, especially the revival of interest in line drawings and woodcuts which fit so much more smoothly into letter press than do half-tones and their related methods.

At first the revival of illustration seemed to be wholly in the field of children's books, where the long life of a successful book gives better opportunity for the publisher to recoup the costs, or in the field of classics, where there was no royalty to be added to the cost of illustrating. However, two-thirds of the books in the present exhibit are outside of the children's field, so whether the publishers have more courage, the artist more cooperative spirit, or the market for beautiful illustrated books is increasing, it seems likely that publishers will soon be competing for good artists in as active a way as they compete for new writers of promise.

The bookseller finds that good illustration gives just one more selling appeal and one more reason for collecting books. Just as the best examples of American printing have proved their attraction to a new public, so the examples of illustrating will find their way to collectors' lists, and the first printing of a book admirably illustrated is even more desirable from the technical point of view than the first edition of a

volume of fiction or poetry. The task of a publisher in bringing together the illustrator and the author to produce an harmonious whole is not an easy problem, and he deserves all the encouragement that the members of the booktrade and the buying public can give.

The Right Move of the Movies

THE recent conference of the movie interests held in New York and briefed elsewhere in this issue confirmed and reemphasized the excellent principles which, under the leadership of Will H. Hays, the best minds in that field are endeavoring to apply to the business of entertaining and instructing the people, of the whole country and indeed of the world, which has had such wonderful development in recent years. About two hundred books or plays have been rejected as the basis for movie scenarios because of their objectionable character. The number may be an exaggeration, which suggests a protest from the booktrade, but authors and publishers of books may well heed the gesture which the movie authorities have made in the direction of giving our people more wholesome mental food thru their eyes and ears. It would be well indeed if the several classes which have to do with the distribution of thought, whether in books, plays or pictures, should vie with each other in ascent rather than descent.

On the question of block booking, there was, however, evident evasion of an issue so largely bound up in business methods. As suggestion, comparison with what would happen in the booktrade under this method should open the eyes of our movie friends to its essential unsoundness. As a matter of fact, the movie exhibitor, especially in small places thruout the country, is compelled to use what is fed out to him by the producers or their agents, and oftentimes productions are made in rural communities which the exhibitors themselves would prefer to replace with better material. If there should be any desire on the part of new book publishers to adopt any such drastic method of enforcing or increasing sales, let the movie experience serve as a warning.

To Meet the Interest In Ancient Glass

THE interest, both of museums and private collectors, in ancient glass has so greatly increased in the last half century that an authoritative book on this subject is one of the welcome publications of the year. William Edwin Rudge has just issued two volumes called "Glass, Its Origin, History, Chronology, Technic and Classification to the Sixteenth Century" by Gustavus A. Eisen, two magnificent volumes, quarto, about 750 pages in all, of which 525 numbered copies were printed and 500 are for sale. Besides the nearly 200 full page plates in half-tone and four colors, there are over 2,000 little drawings showing shapes and ornaments, and otherwise making the descriptions clear. These drawings are of such admirable rendering that they combine with the attractive letter-press of monotype Garamond with a nicety of tone only equalled by the flowers of the best type designers. The two volumes bound in light blue boards with cloth backs are among the finest examples of American bookmaking of the year.

Increase in Foreign News—and Sales

AMERICAN interest in other countries, and in the facts about and problems of other nations, cannot help but increase, judging by the vast amount of foreign news which is demanded by our daily press. Significant of this broadening of our interest is a statement in a circular advertisement of the *New York Times* that that paper itself is spending \$10,000 a week on foreign news, \$50,000 having been spent this year for news from China. Book counters reflect this public interest.

In this issue
Good Bookmaking
Department
Page 2069

Payson & Clarke Make Close Contact with Gollancz

WM. FARQUHAR PAYSON, president of Payson & Clarke, Ltd., has cabled this week from London that his firm has completed close working arrangements with the new firm of Victor Gollancz, Ltd. Mr. Gollancz, as has already been announced, has left the editorial chair of Ernest Benn, Ltd. to start his own business. Mr. Payson joins the directorate of the London house; and Mr. Gollancz, the directorate of Payson & Clarke. This will give an international publishing program, tho each firm will conduct its business with complete independence and maintain close relations with other American and English firms.

Conditions in the Film Industry

DURING October there was held in New York a Trade Practice Conference of the Motion Picture Industry under the auspices of the Federal Trade Commission. The principal subjects of debate were the question of protecting the screen from unwholesome material and the problem of block booking. The group went strongly on record in favor of clean films, and the matter of compulsory block booking was left practically in its present shape. The conference was largely attended, and sixty national organizations were represented, including women's clubs, the ministry, business organizations, etc. Marilla Freeman of the Cleveland Public Library represented the American Library Association and Mrs. Alonzo Richardson of Atlanta represented the General Federation of Women's Clubs.

A resolution adopted reemphasized a statement made three years ago by the film industry that the film must protect itself against contamination from books and plays. This sounds like a whimsical assertion to those who know both books and films, but it makes a good point of departure for resolutions by the Motion Picture Producers and Distributors of America. They plan to establish and maintain the high principles of moral and artistic standards of motion picture productions and "make a

special effort to prevent the prevalent type of book and play from becoming the prevalent type of picture." They claim that since this formula was adopted three years ago more than 200 books and plays have failed to reach the screen. They also agree to avoid pictures of books and plays that can be produced only after such changes as to leave the producer subject to a charge of deception and to avoid misleading, salacious and dishonest advertising.

The current program of the movies goes still further into the question of salacious films and lists 11 types of material that they will not use in any part of their films. These include pointed profanity, any licentious or suggestive nudity, illegal traffic of drugs, white slavery, actual childbirth, ridicule of clergy, willful offense to any nation, race or creed, etc.

Block booking, which brought about much heated discussion, has no parallel in book publishing practice. The film distributors claim that unless they can get wholesale orders for their films, that is, orders for a whole series of pictures that they contemplate, it is impossible for them to merchandise successfully. The exhibitors claim that this prevents them from picking the films which they would want for local showing. The final agreement leaves the distributor able to distribute on this plan unless he uses the system to accomplish an illegal purpose. The distributor is not allowed to force the exhibitor to lease the pictures to another exhibitor as a condition to the sale. If an exhibitor claims that the picture to be sent in would be offensive to his clientele because of racial or religious subject matter, such claim can be arbitrated. If an exhibitor wishes to cancel a film, he can do so on paying half the agreed price if the cancellations are not more than one-tenth of the whole booking.

To Move for Irish Representation

MR. ANTHONY, member of the Irish Dail, has given notice of his intention to ask the Minister for Industry and Commerce if the Irish Free State is represented at the Berne Convention on copyright, and if he will take steps to ensure that Ireland has the same conditions as Canada for printing and copyright.

Developments in Chicago

*Board of Education Considers Publishing Its Own Textbooks;
Superintendent McAndrew Withdraws from Trial*

Milton Fairman

of the Chicago Evening Post

PRESIDENT COATH of the Chicago board of education last week announced that the board was considering a plan by which it would publish its own textbooks for use in the public schools.

The announcement was met by a storm of protest from civic leaders who denounced the project as being detrimental to the interests of the educational system. Mr. Coath proposed his plan as the best way of avoiding un-American histories, which, it is charged, Supt. McAndrew favored and recommended for the Chicago schools.

Shortly before the publishing project was made known, it was learned that Mr. Coath had ordered the business department of the board to cancel all orders for history textbooks pending further orders from him.

He also intimated that the texts written by Prof. Andrew McLaughlin of the University of Chicago, and Prof. Carlton J. H. Hayes of Columbia University would be blacklisted in the schools. Both texts are now in use, but in not more than fifteen high schools. Mr. Coath made his decision after a newspaper story quoting Prof. Hayes on nationalism had been read into the record of the McAndrew trial.

"Some people may call him (Hayes) a historian, but the president of this board says he is a cad!" he declared dramatically.

Reports that the school board was having printed a supplementary history written by former Supt. Mortenson and former Trustee Hart Hanson were denied at the board's office. Both the authors served under a previous Thompson administration, and Mortenson has been frequently suggested as successor to Supt. McAndrew.

Mr. Coath's announcement in regard to new textbooks was not entirely unexpected by Chicago bookmen. There has been for some weeks the fear that the "open" list now used in the schools would be abolished and that a standardized list would be substituted. Thus the principals would lose their privilege of selecting one text from a list of six or more and would be bound to accept the text decided upon by the officials of the educational department.

In the history squabble which has occupied so much of the McAndrew trial, there has been more than a suspicion that the investigation of books now in use has been instigated by a rival publishing house. Trustee Hefferan asked former Congressman Gorman, testifying on the merits of the histories of Prof. David S. Muzzey, if he had been aided in the preparation of his report by any publisher's representative. Mr. Gorman denied that any such aid had been given.

Some six weeks ago in an article in the *Publishers' Weekly*, the writer suggested that the chauvinistic clamor about George Washington, etc., might be but a veil concealing an attempt to make a huge textbook "grab."

Whether the school board's intention to publish its own books is based on honest or ignoble motives, matters but little to the book industry. If it is carried out it means that more than \$1,000,000 annually will be diverted from publishers' coffers in the plants of printers, obtaining their contracts directly from the board.

The project, presented by Mr. Coath to civic organizations for their approval, is not meeting with much encouragement. Miss Grace Temple, former school trustee and a leader in women's civic clubs, denounced the proposition roundly.

"I view Mr. Coath's latest scheme with great distrust," Miss Temple said. "All his moves up to this time have had a political basis detrimental to the schools. There is a great deal of money involved in the publication of textbooks, and if Mr. Coath parcels out the contracts I am sure someone is to make big money. The texts prepared by the present school board will have no educational value. They will be written for political purposes."

And Dr. Graham Taylor, organizer of the Chicago Church Federation's school committee, termed the plan "preposterous."

"All the world would laugh at an American history written by an 'America First' historian," Dr. Taylor said. "Unless the leopard changes his spots and trims his claws we must view this proposal as being in line with the school board's policy to control the educational prerogatives of the superintendent."

President Coath last week barred faculty members of the University of Chicago from contributing to the Chicago Schools' Journal, the official publication of the school system. Grover Sexton, the board's publicity man, will henceforth censor all articles appearing in the magazine. Miss Temple declared that Mr. Coath's order was but another step in the scheme to take professional activities from the hands of teachers and turn them over to politicians.

Supt. William McAndrew of Chicago last week left the room where the board of education was trying him for insubordination and announced that he would not return until attorneys prosecuting him took up the charges on which he was suspended and abandoned the testimony revealing a plot for the dissemination of pro-British propaganda which has taken up most of his trial.

"The repeated published assertion of your president (J. Lewis Coath) that he will put your superintendent out;" Mr. McAndrew's statement read in part, "the degradation of your school system in the eyes of the entire country by editorial condemnation of the trial as a farce and vaudeville; the cloud of aspersion you permit to rest upon your best teachers that they recommended to the superintendent the adoption of poisoned books; the effect on your school children of the continued character-

ization in newspapers of the trial as a travesty on justice; the repeated and uncontradicted editorial designation of your proceedings as being before a packed jury and an admittedly prejudiced judge, all lead me to desire to escape being a party to what is universally regarded as being a burlesque."

The superintendent's statement came as a complete surprise to the prosecution and precipitated a violent argument involving Prosecutor Righeimer and Trustee Raymer, a McAndrew supporter. The discussion was punctuated with exclamations of "Tommyrot!" and an occasional "Damn." Mr. Raymer denounced the critics of school texts who have for weeks taken up the board's time with charges of pro-British influence in history books.

The absence of the defendant seriously embarrasses the prosecuting attorneys who declared they would not go on with the case unless Mr. McAndrew attended in person.

Shelly Exhibit in New Shop

IN the attractive new shop of Barnet B. Ruder, No. 8 West 47th Street, Dr. Walter Edwin Peck's collection of Shelley books and manuscripts and associated material was on exhibition from November 14th thru November 26th. The material was displayed on two good-sized tables and was not under cover, thus enabling visitors to handle the books and letters, an unusual privilege. Dr. Peck is the author of "Shelley, His Life and Work" which Houghton, Mifflin has just published in two volumes and the exhibited collection was used by him in preparing these volumes.

Ruder's shop was only recently opened, but the Shelley exhibit has helped to make it known among customers of shops which sell new as well as old and rare volumes. The shop is on the second floor of 8 West 47th Street and is decorated in the modern manner.

On Scott's Knee

HOW short is the span of literary history after all! Kathleen Plunkett who, as a child, sat on the knee of Sir Walter Scott, still lives in County Louth. She has just celebrated her 107th birthday.

In the Book Market

A NEW publisher has been announced this week, *Sydney Dane*, who plans to publish the work of the younger moderns which has a newness of vision combined with an originality of technique. It is the belief of this new house that it is possible to find advanced writing done by Americans who are not expatriates, and the New York office—there are already offices in Paris and Genoa—has been opened for the purpose of searching out these native modernists and promoting their work. Two books have been announced for winter publication, "Quintillions" by Robert Clairmont and "Somehow This Modernism—At Home," an anthology. Clairmont's offering is a book of poems which spring directly from the American scene. It will be issued December 20th. The other book is a collection of the younger American writers stressing the experimental in technique—poetry, criticism, narratives and plays—which will be published in January. ❀ ❀ ❀

Temple Bailey, author of "The Blue Window" and "Wallflowers," *Penn Publishing Company*, is in the Passaic General Hospital recovering from injuries she suffered in an automobile accident. Miss Bailey was returning to her home in East Orange, New Jersey, when another car collided with her limousine. The impact overturned the limousine and Miss Bailey was found to be suffering from severe cuts on the scalp. Twelve stitches were taken. The accident has made necessary the postponement of a trip to Annapolis where Miss Bailey was to gather material for another book. ❀ ❀ ❀ The football season might well be expected to crowd out all reading from undergraduates' lives, but the selection of five current books "offering a broad appeal to university men" by undergrads at Yale proves that there is reading time between games. The five books selected were: "Dusty Answer" by Rosamond Lehmann, *Holt*; "Show Window" by Elmer Davis, *John Day*; "Death Comes for the Archbishop," by Willa Cather, *Knopf*; "Right Off the Map" by C. E.

Montague, *Doubleday, Page*; and "Something About Eve" by James Branch Cabell, *McBride*. ❀ ❀ ❀

The release of Oscar Slater from Peterhead Jail, in Scotland, where he had served 18 years of a life sentence for murder comes as interesting news at this time, for *John Day* has just published in the *Notable British Trials Series* a detailed review of the case as "The Trial of Oscar Slater," edited by William Roughead. Slater was released after the admission, by Mary Bannerman, that her statements on the witness stand 18 years ago had been false, had caused investigation and a review of the case. It is interesting in the light of this confession to read the Roughead book and note the manner in which Slater was convicted on false evidence. ❀ ❀ ❀ Armine Von Tempski, author of "Hula," *Stokes*, arrived recently in this country from Hawaii. Her publishers cabled her about a correction in her forthcoming book, "Dust" and instead of receiving a return cable they were soon handed Miss Von Tempski's card and told that she had come on to confer in person about the book and was in the office's reception room. She believes in meeting her publishers more than half-way. ❀ ❀ ❀ We're tremendously excited by the news that Arthur Rackham is in this country but it seems as tho excitement is all it will amount to. A. Page Cooper saw him disappearing into Frank Doubleday's office but no one else seems to know anything about him. ❀ ❀ ❀ Speaking of illustrators, Elizabeth MacKinsty returned to this country on Monday. She has been at Saint Paul and Beaulieu in the Alpes-Maritimes for a year getting a couple of new books ready for spring and fall publication, and has come back prepared to put some more of her gorgeous work between covers. ❀ ❀ ❀ Geoffrey Scott, author of "The Portrait of Zélide," *Scribner*, is another recent arrival. Mr. Scott will edit the Boswell papers which are to be published by William Rudge. His "Portrait of Zélide" has just been reissued in a popular edition.

Changes in Price

HENRY ALTEMUS COMPANY, PHILADELPHIA
Effective January 1st, 1928:

"The Arkansaw Bear" increased from \$1.50 to \$1.75 list.

"Elsie and the Arkansaw Bear" increased from \$1.50 to \$1.75 list.

GREENBERG, PUBLISHER, INC.

"A Guide to the Trees" by Carlton Curtis was increased from \$1.50 to \$2.00 on December 1st.

D. VAN NOSTRAND CO.

Beginning January 1, 1928:

Foster, "Elements of Chemistry" from \$2.00 to \$2.50.

HARPER AND BROTHERS

"Five Hundred Bible Story Questions and Answers" by Samuel Scoville, Jr. is to be \$1.25 instead of \$1.50 as previously announced.

"Religion without Revelation" will be \$2.50 beginning November 18th.

New York Booksellers Meet

THE New York Booksellers' League met for their second dinner of the year at the Hotel Brevoort on Wednesday night, November 16th, with President Crone presiding.

Charles Francis Coe, author of "Me—Gangster," spoke of the importance of the growing problem of gangsters and crime, the need of getting information about the underworld before the public, and the value of the presentation of that information in a form interesting and impressive to the man in the street and the woman in the home. Autographed copies of "Me—Gangster" were presented by G. P. Putnam's Sons. A. E. Buchanan exhibited a diverting and mystifying series of tricks and sleight of hand, some of them so close to the book business as the reversing of the process of paper making to show a tree made from paper.

The season's first debate on a trade topic and the first that has been presented for many years proved both interesting and informative. John A. Holden of *The Publishers' Weekly* presented arguments to support the proposition that "the publication of fewer books is practicable and likely to benefit both publisher and bookseller." Franklin Spier ably and vigorously denied the practicability and the benefit. From the floor S. A. Jenkins, of Grosset and Dunlap, rebutted the affirmative presentation, while A. B. Carhart, of Rodgers Book Store, refuted the argument of the nega-

tive. Details of this debate will appear in a forthcoming issue of *The Publishers' Weekly*.

The winners of the second night of the bridge tournament were, Ellis Meyers, Albert Crone and George Seiffert, first, second and third in the order named.

Communication

Funk & Wagnalls Co., November 22, 1927
Editor, *Publishers' Weekly*:

I have been reading with great interest the current number of November 19th of the *Publishers' Weekly*; in fact, I may say that I read with great interest every issue.

In the opening article on "Leaves of Grass" it is stated that "62 years ago the neighborhood of Cranberry and Fulton Streets, etc." and later in the second column I find the words "in these summer days of 1855." Should it have been "summer days of 1865" or statement made that "72 years ago, etc."?

I recall some years ago the late David McKay telling me of a visit he had paid with Whitman to Whitman's brother. As I recall it, he was a farmer "up state." They were sitting on the porch the first evening when Whitman was called inside the house. As he disappeared into the house the brother turned hurriedly to McKay and said "now tell me, honestly, do people actually pay money for the stuff my brother writes?"

Very faithfully yours,

W. B. HADLEY.

Business Notes

NEW YORK CITY.—The Crock of Gold, 67 West 44th Street, has added a regular book department and circulating library under the management of Edna Loewy and Florence Manson.

WICHITA, KAN.—The Geo. Inness Co. moved into its new building on November 8th at which time Franklin M. Watts, owner of the Lawrence Book Nook, became manager of the book department.

CHICAGO, ILL.—River Book Shop has opened at 228 North La Salle Street. It specializes in German books and will have a lending library.

The Weekly Record of New Publications

THIS list aims to be a complete and accurate record of American book publications. Pamphlets will be included only if of special value. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

The entry is transcribed from title page when the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request, in which case word "apply" is used. When not specified the binding is "cloth."

Imprint date or best available date, preferably copyright date in bracket, is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated thus: [n.d.].

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q (4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo: 17½ cm.); T (24mo: 15 cm.); sq., obl., nar., designate square, oblong, narrow.

Abel, Annie Heloise [Mrs. George Cockburn Henderson] and Klingberg, Frank J., eds.

A side-light on Anglo-American relations, 1839-1858. 414p. (bibl. footnotes) O c. [Wash., D. C.] Ass'n for Study of Negro Life & Hist.

\$2.15

Furnished by the correspondence of Lewis Tappan and others with the British and Foreign Anti-Slavery Society.

Adler, Alfred

Understanding human nature; tr. by Walter Béran Wolfe. 299p. O [c. '27] N. Y., Greenberg

\$3.50

The fundamentals of individual psychology explained for the general public.

Aikman, Duncan

Calamity Jane and the lady wildcats. 359p. il. O [c. '27] N. Y., Holt

\$3

About some of the "emancipated" ladies of the Mauve Decade, who lived in "the wild and woolly" West.

Alekin, Alexander

My best games of chess, 1908-1923; tr. by J. du Mont and M. E. Goldstein. 279p. il. O [n.d.] N. Y., Harcourt

\$3.50

A European master of the game describes some chess tournaments in which he has participated.

Andrews, Tailer, comp.

Animal stories for children. 249p. il. (col.) O (Sears illustrated juveniles) [c. '27] N. Y., J. H. Sears

\$1.25

Babson, Roger Ward

Instincts and emotions, should they be suppressed or harnessed? 181p. D [c. '27] N. Y., Revell

\$2

The part of instinct and emotion in modern society.

Baden-Powell, Agnes Smyth, and others

The first trail. 281p. il. (col. front.) O '27 N. Y., Appleton

\$2.50

Stories and poems for girl guides.

Beard, Richard Olding, ed.

Parent education. 225 p. il. D [c. '27] Minneapolis, Univ. of Minn. Press

\$2

Bell, Gertrude Margaret Lowthian

The letters of Gertrude Bell; ed. by Lady Bell; 2 v. 811p. il. maps O '27 N. Y., Live-right

buck. \$10, bxd.

The letters of an Englishwoman whose knowledge of, and position in, Arabia were unique; she was Oriental Secretary in Bagdad from its occupation by the British during the war, until her death.

Bennett, Arnold

The vanguard; a fantasia. 347p. D [c. '27] N. Y., Doran

trade ed., \$1.50; author's ed., \$2.50

A gay, effervescent romance in which two middle-aged business men find that life holds something more than telephone calls and office appointments and that they are not impervious to the wiles of the ladies.

Bennett, T. P.

Architectural design in concrete. 126p. il. Q '27 N. Y., Oxford

\$10

Berg, Mary Kirkpatrick

Story worship services for the junior church. 170p. il. D [c. '27] N. Y., Doran

\$1.75

Blunt, A. W. F.

Israel in world history. 128p. il. maps D (World's manuals) '27 N. Y., Oxford

\$1

Boas, Frederick S.

An introduction to the reading of Shakespeare. 112p. il. D (World's manuals) '27 N. Y., Oxford

\$1

Boy Scouts of America

Revised handbook for boys. 614p. (6p. bibl.) il. maps diagrs S c. '27 N. Y., Author, 200 5th Ave.

pag. 50 c.

Adams, Sister Miriam Annunciata

The Latinity of the letters of Saint Ambrose. 158p. (2p. bibl.) O (Patristic studies, v. 12) '27 Wash., D. C., Catholic Univ. of Amer.

apply

Arts, Sister Mary Raphael

The syntax of the Confessions of St. Augustine. 150p. (bibl.) O Patristic studies, v. 14) '27 Wash., D. C., Catholic Univ. of Amer.

apply

Beatty, Arthur

William Wordsworth, his doctrine and art in their historical relations; 2nd ed. 310p. (bibl. footnotes) O (Univ. of Wis. studies in lang. and lit., no. 24) '27 Madison, Wis., Univ. of Wis.

pag. \$2

Bell, Landon C.

The old free state; history of Lunenburg County, Virginia; 2 v. [lim. ed] var. p. '27 Columbus, O., Author, 115 E. Rich St.

\$10

Brooke, Lt.-Col. Geoffrey Francis Heremon
Horse lovers. 364p. il. (col. front.) diagr.
O '27 N. Y., Scribner \$3.50
By the author of "Horse Sense and Horsemanship
of To-day."

Brown, Brian, ed.
The story of Buddha and Buddhism; his
life and sayings: The story of Confucius; his
life and sayings; 2 v. 290p.; 265p. (2p. bibl.)
il. D [c. '27] Phil., McKay
bds. \$2.50 ea., bxd.

Brutcher, Charles
Joshua: a man of the Finger Lakes region;
a true story taken from life. 150p. il. O
[c. '27] [Author, Syracuse, N. Y., 160 Merrill
St.] \$2
A story of outlaw gangs in New York State, many
years ago.

Bryce, Catherine Turner, and others
Storyland. 288p. (2p. bibl.) il. (col.) D
(Newson readers, bk. 3) [c. '27] N. Y., New-
son & Co. 88 c.

**Cabot, Elise Pumpelly [Mrs. Thomas Han-
dasyd Cabot]**
Balloon moon; il. by Dorothy Lathrop. 107p.
il. (col. front.) D [c. '27] N. Y., Holt \$2
Poems for children.

Chalmers, William Everett
The church and the church school. 186p.
(4p. bibl.) D (Keystone standard training
course) [c. '27] Phil., Judson Press \$1
A text-book study of the church organized for re-
ligious education.

Chesser, Elizabeth M. Sloan, M.D.
Child health and character. 204p. S '27
N. Y., Oxford \$1.25

Clausen, Bernard Chancellor, D.D.
Pen-pictures in the upper room. 187p. D
[c. '27] N. Y., Revell \$1.50
Episodes of the Last Supper.

Clemen, Rudolf Alexander
By-products in the packing industry. 421p.
il. maps diagrs. O [c. '27] Chic., Univ. of
Chic. Press \$4

Connolly Louise
Mrs. Chatterbox and her family. 214p. il.
D c. N. Y., Macmillan \$2
The story of a Washington childhood in the days
following the Civil War, containing episodes that will
interest not only children, but older members of the
family as well.

Craik, Mrs. Dinah Maria Mulock
The adventures of a brownie. 256p. il. (col.
front.) D (Every child's lib.) [c. '27] Akron,
O., Saalfield Pub. Co. 60 c.

**Cuddy, Mrs. Lucy A., and McCuley, Mrs.
Mary Weaver**
Columbus; a play of perseverance; for

school use. 111p. il. S (Land of make-
believe ser. of plays for children, v. 4) [c. '27]
Chic., Rand, McNally 75 c.

Cushing, Harry Alonzo
Voting trusts; a chapter in modern cor-
porate history; new ed. rev. 257p. O '27 c. '15,
'27 N. Y., Macmillan \$2

Davis, Calvin Olin
Our evolving high school curriculum. 310p.
D [c. '27] Yonkers, N. Y., World Bk. \$2

De Haas, Arline
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The Field of Old and Rare Books and Weekly Book Exchange

CURRENT RARE BOOK NOTES

Frederick M. Hopkins

ON November 25, 153 lots cataloged as "a few choice books and manuscripts chiefly from English collections," were sold at the Anderson Galleries, for the large total of \$86,937. A fine copy of Kipling's "The Smith Administration," Allahabad, 1891, with letters from Mr. and Mrs. Kipling relating to the book, one of six known copies and regarded as the most desirable of all, brought \$14,000, Dr. Rosenbach being the buyer. This is not only a record price for a Kipling item, but the highest price ever brought for the work of a living author. Another item by the same author, "Echoes," Lahore, 1884, the dedication copy with an unpublished poem of seven four-line verses in Kipling's handwriting, signed "Ruddy and Trixie," the latter signature in the handwriting of Beatrice Kipling, the poet's sister, who collaborated with him on the poems in the volume, fetched the high price of \$6,000. An unpublished A. L. S. of the poet, John Keats, containing the first four stanzas of the song "To Sorrow" sold for \$6,600. The letter was undated but probably written in 1817. A third Kipling item, "Schoolboy Lyrics," Lahore, 1881, first edi-

tion, went to James F. Drake for \$4,750. Gabriel Wells paid \$6,100 for an original water color drawing by William Blake, "Simeon Prophesying Over the Infant Christ," 12½ by 13½ inches, regarded as one of Blake's best drawings. The complete original manuscript of Wilde's second play, "The Duchess of Padua," 226 quarto pages, one of the finest manuscripts of this author in existence, went to Sir Robert Abdy for \$3,850. These are only a few of the more important items but they serve to show the very high range of prices that generally prevailed.

THE last two weeks have settled very definitely that high prices will prevail this season for genuinely rare and desirable material of all kinds. The dealers are alert, and collectors are afield. The usual care in appraising is being made, but collectors see the upward trend and seem willing to pay record prices in fair competition. The successful sales before the holidays will bring many consignments into the auction rooms in the busy months after the New Year begins.

The first book sale of the season at the

American Art Galleries was held on November 22, when the library of Mrs. Barry H. Jones of Bethlehem, Penn., and a few selections from the library of Joseph Walton of St. Davids, Penn., with additions, comprising rare first editions of English authors, French illustrated books, fine library sets, extra-illustrated works, autographs and manuscripts, and English colored plate books and fine bindings, were sold 489 lots realizing \$53,789. A collected set of the first editions of Mark Twain, including a "Biography" and "Bibliography," 65 vols. in all, in original bindings except one volume, 1867-1926, collected by Merle Johnson, editor of the *Publishers' Weekly* series of "Bibliographic Check Lists of American First Editions" over a period of many years, fetched \$3,100, Charles Sessler of Philadelphia being the buyer. A set of the "American Statesmen," edited by John T. Morse, Jr., first and second series, 40 vols., Boston, 1898-1916, each volume with an autograph letter or document, large paper edition, bound in full levant, went to Gabriel Wells for \$1,450. A typewritten copy of Conrad's "Typhoon," with many corrections in the handwriting of the author, brought \$1,100; an extra-illustrated copy of "The Education of Henry Adams," one volume extended to two, \$325; a set of the National Edition of Charles Dickens' "Works," 40 vols., levant by Stikeman, London, 1906-1908, \$1,000; fourteen original drawings by George Cruikshank in watercolors and pen and ink, sizes ranging from 2 by 1½ inches to 9 by 7 inches, all signed and bound in morocco, \$1,100. This sale had many interesting and unique items, all bringing good prices.

NEARLY 1,000 lots, comprising selections from a number of valuable collections, English and French, will be sold at Sotheby's, in London, December 12 and the three following days. This is the most important sale in Europe before the holidays and is attracting a great deal of attention on this side of the Atlantic. It includes valuable illuminated manuscripts, English, French and Italian, from the ninth to the fourteenth centuries; French illustrated books of the eighteenth century, in

fine bindings with drawings inserted; early New England tracts; early printed books; and rare first editions of English authors from the Elizabethan period to our own times. Among the nineteenth century rarities are such items as Shelley's "Adonais," 1821; the proof sheets of Borrow's "Lavengro," with author's corrections; and Kipling's "Schoolboy Lyrics," 1881. The autographic material includes a fine letter of Burns containing a copy of his famous poem, "Oh My Love's Like a Red, Red Rose"; the original autograph draft of a novel by Zola, fine letters by Joseph Conrad, Thomas Hardy, David Garrick, Percy B. Shelley, George Washington, and others; the Strangford Papers, and other valuable State papers, historical diaries and documents. There is also a fine collection of Oriental manuscripts and miniatures. This sale will, undoubtedly, take high rank among those of the season.

SOME extraordinary Lincoln autographic material will be sold at the Anderson Galleries on December 8, when autograph letters and documents from the collection of Schuyler Colfax, speaker of the House of Representatives in Lincoln's administration and vice president in Grant's first administration, will be dispersed. For instance, here is a letter of advice on the Republican platform of 1860, probably the most remarkable pardon Lincoln ever wrote, and one of three transcripts of the thirteenth constitutional amendment signed by Schuyler Colfax, speaker of the House of Representatives; Hannibal Hamlin, president of the Senate, and Abraham Lincoln, president of the United States. There are other valuable Lincoln letters of military and political interest. The sale contains other important autographic material but the outstanding feature is Lincoln letters.

THE announcement of the early publication of a record of intimate reminiscences of Rupert Brooke, under the title, "Recollections of Rupert Brooke," by Maurice Browne, one of the poet's closest friends, comes from Alexander Greene, rare book dealer of Chicago. Besides eleven letters and some verses hitherto unpub-

lished, the book will contain two portraits of the poet and other illustrations. The edition will be limited to 510 copies, ten of which are not for sale. The book will be printed on French handmade paper at The Cuneo Press, Chicago, under the direction of Douglas C. McMurtrie. The binding will be heavy blue beveled boards covered with blue buckram and stamped in gold. The publisher offers this, his first publication, confident that its literary merit and handsome format will appeal to lovers of fine printing and collectors of the first editions of this British poet, who holds a unique place among the authors of his time.

THE magic name of Stratford-on-Avon has succeeded where the fame and wealth of London has utterly failed. The

birthplace of Shakespeare will have a worthy Memorial Theater, while the capital of the British Empire, the largest city in the world, is as far as ever from achieving a National Theater so long demanded and so long talked about. But really, the Shakespeare Memorial Theater is an international theater. The London *Daily Chronicle* lays special stress upon this fact: "The enthusiasm with which the public in America has supported the well-organized effort in Britain will not be forgotten. Neither on that side of the ocean nor on this is the fund purely a rich man's affair; 300,000 American students have set themselves to work in the cause. This joint effort will strengthen Stratford's hold on the imagination as a shrine of the English-speaking world."

Rudge to Publish Boswell Papers

THE recent disclosure at Malahide Castle in Ireland of the contents of James Boswell's private cabinet is an event in English letters to which it would be difficult to cite a parallel. It has always been known that Boswell expressly preserved for posterity every document of interest he could obtain, and for his private delectation every relic and record of his personal life. He stored the letters he received; he took copies of those he wrote; he kept a full and exact diary. When it is remembered that Boswell numbered among his correspondents the most remarkable men of his time, that he himself was perhaps the most self-revealing of letter writers, and finally that, as a diarist, he is unequalled, (for the "Life of Johnson" itself is essentially a selection from his diary), the value, of his papers can be imagined. Boswell's papers, it had long been supposed, were destroyed at his death. They were on the contrary preserved; and are now for the first time about to be published.

The letters include correspondence with Johnson, Goldsmith, Reynolds, Burke, Voltaire, Paoli, Horace Walpole, Pitt,

Burns, etc.; correspondence with "Zelide" and love letters to other ladies; a life-long correspondence with his wife and other intimate letters. There are curious compositions of verse and prose; and literary drafts in which his methods may be closely traced. Boswell's "*Johnsoniana*" were, of course, drawn on for the "Life"; but even here there are valuable additions and comparisons to be made. The diaries, besides abundant and vivid accounts of Boswell's own adventures, contain dramatic conversation displaying the same sense of atmosphere, the same accuracy of detail and vividness of gesture which marked the "Life of Johnson." Among such lengthier compositions (in diaries or elsewhere) are interviews with Voltaire, with Hume on his death-bed, with Lord Mansfield, Pitt, King George the Third and others. Such scenes whenever they occur, are finished works of art.

The object of this edition is to provide collectors with an authentic text of the Malahide manuscripts in a form typographically worthy of the editor princeps of so large a body of James Boswell's writing.

It has not been thought suitable in an edition of this nature to encumber the text with commentary beyond brief introduction and essential references. But the material, it is to be hoped, will be found conveniently classified, the text established, and the chronology ascertained. These volumes will be supplied with a large collection of fine facsimiles of the most interesting documents.

Some time next spring, probably in May, the first three volumes of the twelve-volume set will be published by William Edwin Rudge in an edition that will be limited to under 500 sets. The Rudge Press is sparing no pains to make this a set of unusual beauty. The volumes will be 9 x 12 in size, in order to give room for full size reproduction of the facsimiles of interesting documents. The text is being edited by Geoffrey Scott with the cooperation of the American owner of the material, Colonel Ralph Isham. The story of the bringing of this manuscript to America was told in the *Publishers' Weekly* of October 15th. The list of the volumes is as follows:

Volume I. *THE FAMILY OATH*, written and administered by JAMES BOSWELL; together with his INVOLABLE PLAN; and some Family Letters.

This volume (consisting principally of juvenilia) will be prefaced by a brief account of the history of the Boswell MSS. at Malahide Castle, including a letter from Sir William Forbes, found among the MSS, which disposes of a hitherto accepted legend as to Boswell's executors.

THE FAMILY OATH

The OATH is that which Boswell administered to his brother David, "standing upon the Old Castle of Auchinleck," duly sealed and signed by four witnesses. This very curious and romantic document will be reproduced in facsimile.

THE INVOLABLE PLAN, "to be read over frequently," contains Boswell's resolutions for life, at twenty-three.

This volume will also contain a document relating to Boswell's early ancestry; letters to Boswell from his father, Lord Auchinleck, a letter written by Boswell at 14 to his mother, and the surviving pages of a Journal (probably 1761) showing an early interest in Johnson.

Besides numerous facsimiles, a water color drawing by Boswell—his only known pictorial work—will be reproduced.

Volume II. *REFLECTIONS OF JAMES BOSWELL*, translated from the French.

Discursive essays on all manner of subjects, written by Boswell in French in order to

practice himself in that language, when he first went to the Continent. They have a studied lack of sequence, modelled, as he says, on Sterne and Rabelais. Never intended for publication, they have the enchanting egoism, the blend of solemnity and farce, which is best seen in Boswell's unguarded writings.

Volume III. *ZELIDE: unpublished Letters between James Boswell and Belle de Zuylen.*

That Boswell contemplated marriage with Zelide is already known from the letters to Temple, but hitherto only one letter from him to her, and none of hers, has been seen. The documents in this volume enable us to complete the entire chapter. They include a whole series of his letters and her replies, as well as his letter to her father, M. de Tuyl, formally proposing marriage.

Volume IV. *DIARY OF A TOUR IN FRANCE.*

A Diary kept by Boswell during his travels alone in the South of France in 1765, and during his time in Paris and London early in 1766. This is a document of exceptional vividness and importance; the first part is in Boswell's best narrative manner, and the second throws light on his relationship with Therese Le Vasseur, who had been entrusted to his charge by Rousseau, and contains conversations with Wilkes, Horace Walpole, Pitt, Goldsmith, etc.

Volume V. *CONVERSATIONS OF JAMES BOSWELL WITH VOLTAIRE, HUME, MRS. RUDD, LORD MANSFIELD, AND KING GEORGE III.*

When Boswell had enjoyed an interview of exceptional importance, he usually set it down at once, while all the speaker's characteristic details of phrase and manner were fresh in his memory. The descriptions in this volume are of this kind; brilliantly recorded with the most vivid particularity.

Voltaire at the height of his fame, disputes with the young and still unknown Boswell on the subject of Christianity; the Atheist Hume, on his death-bed, discusses religion with him; Lord Mansfield gives his views on the famous Douglas case; Boswell, writing to his wife, gives the story of his reception by Mrs. Rudd, the famous courtesan, but decides not to send the letter; King George draws Boswell aside for private conversation on the Stuarts, while the Court looks on in astonishment.

The volume also contains a letter from Voltaire to Boswell on the subject of the Soul.

Volume V. *CORSICA BOSWELL.*

The documents published in this volume complete and illustrate the story of Boswell's visit to Corsica, of his literary work on the subject, and of his subsequent efforts on behalf of the Corsican cause. These include a number of new letters between Boswell and Pitt.

Among the facsimiles will be reproduced the only known copy of the Corsica Broadside, published by Boswell for the Stratford Jubilee.

Volume VII. *PORZIA SANZEDONI.*

This volume contains a series of letters which throw much light on the lady of Siena

—*la bella Senese* of the letters to Temple—of whom nothing has hitherto been known except that Boswell was in love with her. Porzia, to whom Boswell pays court, is however under obligations of fidelity to his traveling companion, Lord Mountstuart. The story which emerges is extremely complicated and entertaining.

Volume VIII. CORRESPONDENCE OF JAMES BOSWELL WITH HIS WIFE.

The MSS here included stretch over the greater part of Boswell's life. They comprise his letters of courtship, his proposal of marriage to Margaret Montgomery and her acceptance, and their correspondence till her death in 1789. Of Boswell's intimate family life little has hitherto been known; these letters display it in a sympathetic light, while his letters written from London to his wife in Scotland, naturally abound with matters of external interest.

Volume IX. PAPERS FROM THE EBONY CABINET OF JAMES BOSWELL.

A large number of the MSS found at Malahide Castle are very difficult to group conveniently among the more obvious divisions into which they fall as a whole.

In this volume (which includes a long letter from Boswell to Burke, with Burke's reply) such documents are gathered as a Miscellany.

Volume X. THE ASHBOURNE JOURNAL, together with unpublished Notes and Diaries illustrating Boswell's Biographical Method.

Boswell kept a full and lengthy Journal during his visit with Dr. Johnson to Dr. Taylor at Ashbourne in 1777. From portions of this he compiled those pages of the Life which describe the visit. A comparison of the two versions can here be made.

A number of notes, evidently written down during the actual progress of conversation, have been found among the MSS; many of these are reproduced in facsimile. From these and the diary entries the several stages of Boswell's composition can be traced.

Among the facsimiles in this volume, will be shown specimens of the MS of the Life of Johnson.

Volume XI. THE POETICAL DIARY OF JAMES BOSWELL.

At Utrecht in 1763 and again at various periods of his life, Boswell had the habit of writing ten lines of verse a day. These entries, even when their poetical merit is dubious, frequently have a biographical or topical interest. At the same time a considerable proportion of this curious volume shows decidedly more aptitude for metrical composition than Boswell's hitherto published efforts would have led one to expect.

Volume XII. THE CHALLENGE OF JAMES BOSWELL TO LORD MACDONALD.

The anger of Lord Macdonald at the slighting references to him in Boswell's *Tour of the Hebrides*, and Boswell's withdrawal of the offending passages, is well known. A contemporary caricature represents Boswell on his knees, cringing for pardon at the feet of the angry Chieftain.

The MSS presented in this volume give another complexion to the affair—Boswell behaves with impeccable dignity, and challenges Lord Macdonald to a duel.

Besides this correspondence will be included a number of later letters, dating from after the publication of the Life of Johnson. Among these are letters from Burns and Sir Walter Scott.

Auction Calendar

Monday and Tuesday afternoons, December 5th and 6th, at 2 o'clock. The library of Dr. John E. Stillwell of New York City. (Part 1, Americana; Part 2, Art books, colored plate books, etc.; Items 478.) The Anderson Galleries, 489 Park Ave., New York City.

Wednesday evening, December 7th, at 8:15. The renowned collection of the works of Charles Dickens formed by Thomas Hatton of Leicester, England. (Items 254.) American Art Association, Madison Ave. and 56th St., New York City.

Thursday evening, December 8th, at 8:15. Historical autograph letters and documents from the collection of Schuyler Colfax, Vice President of the United States in General Grant's administration, Speaker of the House of Representatives in Abraham Lincoln's administration, and other properties. (Items 217.) The Anderson Galleries, 489 Park Ave., New York City.

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Vermont the Beautiful. Wallace Nutting.H. S. VICTORSON, 6 BEACON ST., BOSTON, MASS.
Diomed Glass.
Blood and Iron. Hergesheimer.
Customs of Mankind. Eichler.A. C. VROMAN, 329 E. COLORADO, PASADENA, CAL.
Memoirs of Dr. John S. Wyeth.WALDEN BK. SHOP, 311 PLYMOUTH CT., CHICAGO
Psychoanalyses and Behavior. Tridon. 1st ed.
Aegean Archaeology. H. R. Hall.
Handbook on Building Walls With Rammed Earth. Coffin & Humphrey.
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Lucas. *Animals of the Past*. 1901.
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White. *Chester Harding Artist*.
Guillaume. *Mechanics*, D. P.
Practical Wisdom, *Letters to Young Men*. 1902.
Kant. *Critique of Practical Reason*. Tr. Abbott. 1898.
Chambue. *Economic Future of Mexico*. 1917.
Clark. *Education of Children in Rome*. 1896.
Carus. *Idea of God*.
Royce. William James. Macmillan. Several cop.
Hicks. *Stoic and Epicurean*. Scribner.
Broadlev & Bartlett. *Nelson's Hardy*. 1909.B. WESTERMANN Co., 13 W. 46TH ST., NEW YORK
Hall. *History of Christian Ethics*. 1910.WIDE-AWAKE BOOK SHOP, WILKES BARRE, PA.
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Chase Genealogy. 1886.
Colver-Culver Geneal. 1910.
Conn. Soldiers in French and Indian Wars. Andrews.
Fairfield, Conn. Vital Records.
Hyde Geneal. 2 v. 1864.
Pelton Geneal. 1892.
Quaker Hill, N. Y. Hist.
Simms. *Frontiersman of N. Y.* 2 v., 1882.
Wareham, Mass. Hist. Bourne.
Warren Co., N. Y. Hist.
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Annual Univer. Medic. Sciences. Sajous. 1888, 1890 to '93, 1895 to '96.
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Bookmaking

A Monthly Department With Directory of Manufacturing Firms

A Splendid Printing Supplement

Robert O. Ballou

DURING the past two weeks I have spent a number of very pleasant hours with two English authors. H. M. Tomlinson and Geoffrey Dennis. Our talk was almost not at all of bookmaking, but it was very much about English and American ways of living and thought and work and some of the distinguishing characteristics which we remarked (and usually agreed upon and sometimes did not) are so beautifully exemplified in matters related to bookmaking and printing in general that many of our joint observations come back to me as I set out to write about *The London Times Literary Supplement* for October 13th.

Both Mr. Tomlinson and Mr. Dennis remarked about the comparative ignorance of and lack of interest in politics, languages, and current events, among average Americans. And both spoke of the fact that the average American seems infinitely busier than the average Englishman.

These observations may well be applied to the literature of printing and bookmaking, especially the periodical literature of printing and bookmaking. American printing literature is much better represented in its books than in its magazines. We have DeVinne's "History of Printing," which in its day was authoritative, Updike's "Printing Types" and the less imposing but delightful "In the Day's Work," and Carter's "Invention of Printing in China."

We have them, but where is the magazine, which for downright technical information and sound advice can approach *The British Printer* and *The Caxton Magazine* at their best, or *The Manchester Guardian* printing supplement of several years ago

or the printing number of *The London Times Literary Supplement*, published October 14th of this year? They do not exist in America.

SALAMMBO

TRANSLATED FROM THE FRENCH OF

GUSTAVE FLAUBERT

WITH AN INTRODUCTION BY

BEN RAY REDMAN

ILLUSTRATED & DECORATED BY

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NEW YORK

THE JOHN DAY COMPANY

1927

One of the fall's best titlepages

I think perhaps *The Manchester Guardian* supplement was a better thing than the *London Times*. Nevertheless anyone really interested in the literature of printing will keep *The Times* supplement and refer to it frequently.

With the single exception of one American, William Dana Orcutt, authors of the nine or ten excellent articles are unnamed, which is unfortunate. One would like to know who is saying these things. Yet, while the author remains anonymous no question of personal bias may enter consideration of the worth of what is said.

THE CHARM OF BIRDS

By
VISCOUNT GREY OF FALLODON



WOODCUTS BY ROBERT GIBBINGS

FREDERICK A. STOKES COMPANY
NEW YORK MCMXXVII

*A titlepage that makes use of a woodcut
with great effect*

Some gentleman, whose ideas about printing I would like to commend to his face, has written an excellent review of modern typography as the leading article, in which he has taken an opportunity to deliver a few dry and crackling thrusts at certain phases of art printing, to dispose rather effectively of the legend that hand composition still has a place in book printing, and to mention several facts about private presses and the rise of machine composition which may well be considered

sketchy source material for the next printing historian.

One bit, following closely upon his discussion of the effect on printing of typesetting machines, especially pleased and delighted me:

"England is too near her 'age of machinery' not to have many who will say that this mechanical accuracy must be the opposite of art. The whole process, they will declare drives out the artist. . . .

"The art of printing lies in the design of the letters, in their distance from each other, in the length of the lines, in the size and color of the block of type on each page and the position which it occupies on the page. All these are matters which are settled before the machine comes into use. . . . The machine may set the letters, the artist must design their arrangement. . . . In the art of the thing it (the machine) has no say; its power is only that of doing precisely what it is asked to do. And that it does (under proper control) better than the hand can do it. In nearly every instance, indeed, handsetting aims at the perfection which the machine achieves."

Of course this has little bearing on the problem of setting trade books, with which we are chiefly concerned in *Publishers Weekly*. But now and then even a trade publisher, suddenly afflicted with a desire to do an especially fine book, will insist on having it set by hand. I know of one book of several hundred pages now being so set. And that is very much like setting out to drive in a coach and four from Chicago to New York in order to take the only method suited to the travel of a gentleman!

There is in the *Times* also an anonymous article on "Text and Illustration" in which an ingenuous reason is given for objecting to halftone reproduction. It is too realistic! I am not sure that that is sound, but that is only another way of saying that there must be a conflict in the mind of anyone who thinks honestly of halftone reproduction. Anyone with any sensitiveness to beauty would prefer woodcuts or line drawings with type. (See incidentally the beautiful decorations in the just published book, "The Charm of Birds" by Viscount Grey of Fallodon, or the new Houghton

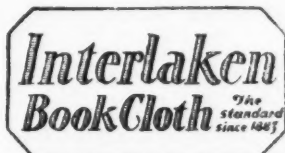
Mifflin edition of Thoreau's "Walden" with woodcuts by Eric Fitch Daglish, also just published, or Papé's drawings in the new *Boni & Liveright* Rabelais or Mahlon Blaine's drawings in the new Clifford's "The Further Side of Silence" or the *John Day* edition of Flaubert's "Salammbô.") But anyone who is convinced that fitness to purpose and beauty go hand in hand is stumped when he considers whether a woodcut of a machine, beautifully executed and printed on fine book paper is a better thing than a halftone reproduction of a photograph of that machine, much more faithful to detail. And there you are, with both horns of the dilemma. Of course what happens in practice is that common sense sits between the two horns, one hand on each, and prints a catalogue with halftones and a "Salammbô" with line drawings or a "Walden" with woodcuts.

And when at last we get thru the stimulating article on book illustration (I am still talking about the printing supplement of the *London Times*, tho you may have forgotten it) we get into our old thesis in

an article "The Beautiful Book." One paragraph has not yet been ended before the writer is quoting from Reynolds; "reason and common sense tell us that, before and above all other considerations, it is necessary that the work should be seen, not only without difficulty or inconvenience, but with pleasure and satisfaction; and every obstacle which stands in the way of this pleasure and convenience must be removed."

Clasp this gentleman (or lady) to your bosom! He (or she) knows what he (or she) is talking about. Which is, of course, only an enthusiastic way of saying that I agree with him and therefore think he is a very intelligent person.

"We are concerned with the beauty that serves utility," he goes on, "rather than with beauty pursued as an end in itself—with *The Beautiful Book* rather than with *The Book Beautiful*, to put it epigrammatically. This means that, after gratefully saluting them as the first causes and constant feeders by example of the pleasure and convenience which we find in reading, we



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shall ignore such producers of beautiful books as William Morris, Cobden-Sanderson, and St. John Hornby, and concentrate upon producers of what may be called the book of commerce."

Well, well, as I was saying, there is a gentleman who is talking sense.

That's the sort of approach to the question of bookmaking which you will find thruout this special supplement to *The Times*. In an excellent article on binding the writer takes a well aimed crack at publishers who feel that they cannot afford to stamp their covers in gold and so print them in black ink regardless of the suitability of black to the cover scheme. In a second article on book illustration the writer outlines the various methods of reproduction.

The thing is packed full of good sense. I am having my copy bound in boards to put in my library and you will want to do that too, if you send for a copy.

AND while considering magazines, how many of you know that there is another Bruce Rogers "Monotype" out? It is Volume XXI, No. 72, and has been out only a short time. I imagine the Lanston Monotype Machine Company, Phila-

delphia, Pennsylvania, U. S. A., would send you a copy if you asked them to. And you ought to do that and put it with your other Bruce Rogers items, including especially the Garamont "Monotype" and the Italian Oldstyle number.

A Printer Turns Author

Charles H. Stringer, whose special color process printing at the Jersey City Printing Company has been used by Doubleday for James Daugherty's illustrations for "Kris and Kristina" and by Macmillan for *Their Happy Hour Series*, comes to the book-trade now in a new guise as that of author. He appeared at Bamberger's book department on November 19th for three sleight-of-hand shows in which he did all the tricks from "Ten Secrets of Modern Magic," which Doubleday has just published. Booksellers have all found a recent increase in the interest in magic not only among boys but among men. The librarians testify that a great number of books on this subject have been taken from their shelves from the old standard books by Hoffman down to Mulholland and Stringer.

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Private Presses and the Books They Have Given Us

Will Ransom

VII

Early American

EARLY doesn't mean very much in this connection, for it refers almost entirely to the period around 1900. A few items antedate that year slightly, but I have record of only one specimen of noticeably earlier date.

When we come to consider private presses in the United States, it is immediately apparent that they must be measured by an entirely different set of standards; that they are not comparable to Kelmscott and Doves, Vale and Eragny. Omitting the Village Press, our only notable one, which is to have its own chapter, it must be admitted that we have produced no creative work of real distinction; even very few attempts in that direction. When the English presses came into our knowledge, we recognized the medium of a new delight in craftsmanship and several of us grasped at its opportunities, but the full measure of our accomplishment is none too great.

Of course there is a reason—perhaps several. Whether or not the condition is right and proper, or even desirable, the fact remains that Commerce in this young and growing country demands the maximum of service from every man of real ability. The fortunate combination of talent, leisure, desire, tradition, and circumstance which is implicit in the import-

ant English presses has not repeated itself here. We need feel no shame—only a regret that our land and time have not been so fortunate.

America has contributed some magnificent typography to the revival of fine printing, but it has all issued from establishments which cannot, by any magic, be called private presses. The intention, in many instances, was to work in the private press tradition, and such books occupy a middle ground between private delight and commercial necessity. The most important of these will be considered in a later chapter.

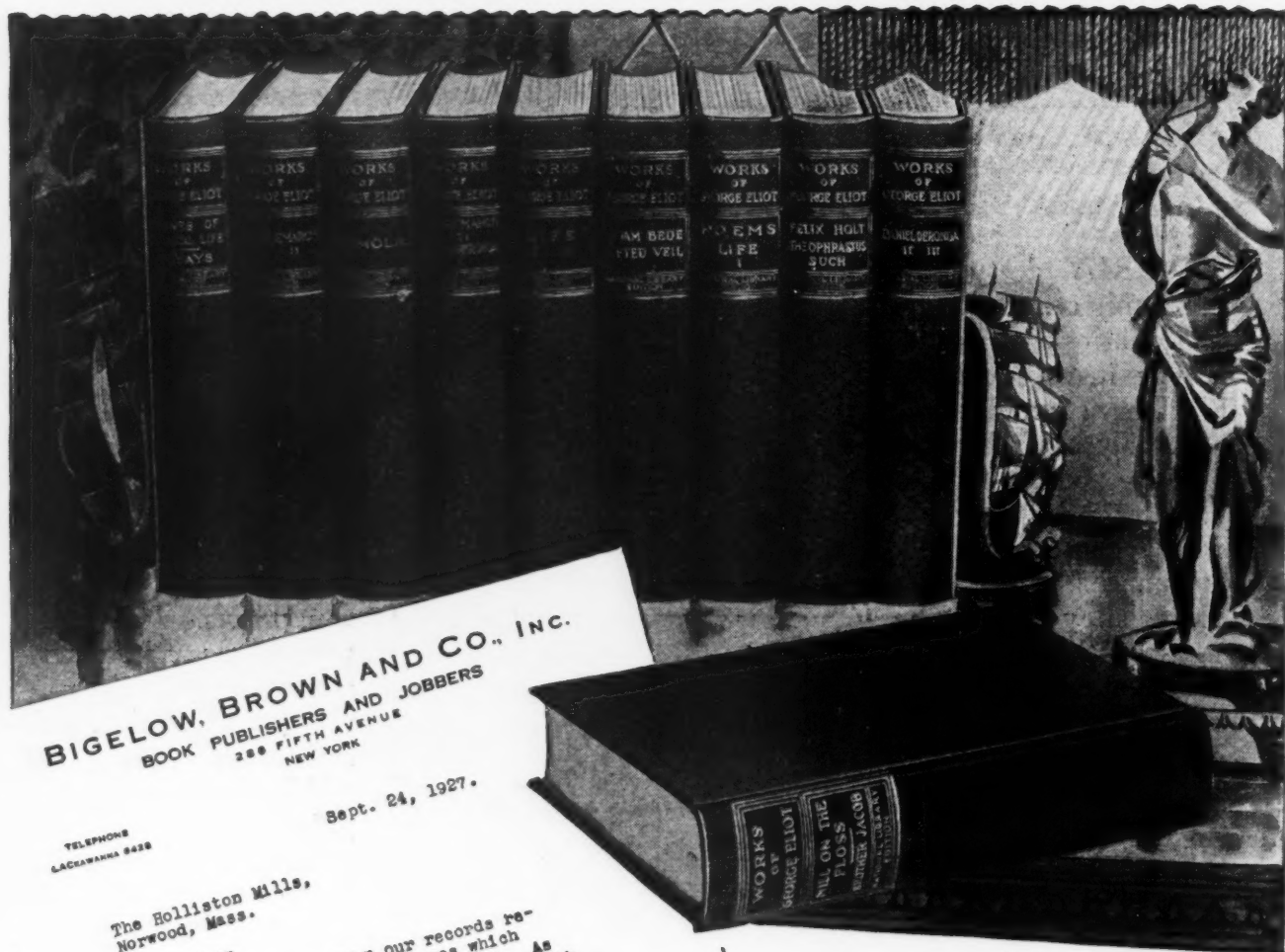
No work of real worth and permanent influence is accomplished except by continuity, of both effort and achievement. Every private press which has made a definite contribution of typographic or aesthetic

importance has done so not only by the quality of its work but also by the quantity; the number of its publications and the extended term of its existence. If Dr. Daniel had failed to continue into the Oxford period; if he had not revived the Fell types and printed the work of distinguished writers, two elements which characterized that period, the Daniel Press would be one of those vaguely known and lightly estimated, of which there are so many. The record of the Ashendene Press is very



An early Seymour page

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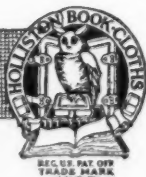
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NEW YORK

CHICAGO

ST. LOUIS

Pacific Coast Agent, The Norman F. Hall Company, San Francisco, Cal.

Canadian Agent, The Wilson-Monroe Company Ltd. Toronto, Ont.



similar. A markedly short period of life and activity counts against most of the American presses. Only a few were continuously and consistently active over a period of years.

The earliest American private press of which I have any record is the Fair-Hill Press, Philadelphia, which printed a quarto volume of "The Morris House," by Deborah Logan, in 1867. Probably there were more such ventures, but information is hard to come by; only by fortunate accident does one learn of them.

**Hymnus in festo Nativitatis Domini
Nostri Jesu Christi. ❀❀❀**

GAUDE! Christiane, gaude,
Domino Sabaoth laudel
Soter Mundi gnatus est
Urbe David Bethleem:
Adoremus Principem.
Dies ter beatus est.

BOS et asinus salutant,
Angelorum chori tutant
Parvulum in stabulo.
feminarum vide florem
Laetam super Creatorem
Dulcem in cunabulo!

JOSEPH et pastores, stantes,
Admirantes et amantes,
Vident hic Immanuel.
Stirpe Maria regali
Pascit lacte virginali
Salvatorem Israel.


INFANS Sancte, Te adoro:
Genuflectens Te imploro,
Mi adsiiste, Domine!
Ale, Gnate Panis-Domo,
Quos Tu amas, Deus-Homo,
fracto Tuo Corpore!

By Francis Watts Lee

After a few preliminary experiments, round about 1900 there was a veritable eruption of private presses in this country. Aside from two or three slightly prior we may, by a certain flexibility of viewpoint, take into consideration some activities that border perilously near to the commercial realm, or entirely within it, which yet contributed to, or aided, popular recognition of the movement. One such was Thomas B. Mosher, who is to be considered later. Another was Elbert Hubbard, whose earliest books had something of the private press flavor. If he had failed of the commercial

success which was certainly in his mind from the start, his first few volumes might be included in our category, but in the light of later developments they are definitely barred. However, to give the man his due, he gave an immense number of people the idea that books could be something other than dingy or glaring paper enclosed in stamped cloth or padded leather. The fact that his alternates were even worse, both practically and aesthetically, does not controvert their startling impact upon the lethargic ignorance of the time.

There was one man who, like Charles Ricketts, had printing done under his supervision, but who contributed largely to the typographic awakening of the time. Perhaps, with fair opportunity, Will Bradley, whose personal work bore the imprint of the Wayside Press, might have done as much creative work in book design as his contemporaries across the sea, for he was, and still is, a designer of marked originality and sound taste. His greatest contributions to typography were thru commercial channels, but they none the less



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definitely aided American printers to escape from a hopelessly drab condition.

Probably the most successful, in the largest number of elements of quality and quantity, was the Elston Press, maintained for some years at New Rochelle, N. Y., by Clarke Conwell. Beginning in 1900 with one book, the "Sonnets from the Portuguese," which almost everyone reprinted in those days, the press turned out five books the next year and ten in 1902, after which only one or two more appeared. Frankly influenced by William Morris, he still had some ideas of his own and followed them consistently. After some experiments in the first five books of his list, he imported a supply of Caslon's "Old Roman" type and used it exclusively from then on. While it may not be placed among the "beautiful" types, it is a good, sound letter, free from eccentricities and with some elements of distinction. The most notable merit of Mr. Conwell's books was the presswork, which was invariably fine. His literary selection ran largely to the classics. If he did not contribute any startling creative work, he may be credited with an ex-

cellent record of good taste and discrimination, except in the matter of designed decoration, which was hardly up to the other standards of the press. Some of the thought and care that went into the Elston pages is evident in the circular page shown herewith, where the last lines space out exactly.

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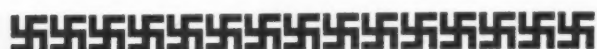
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7 THE ART AND CRAFT OF PRINTING, BY WILLIAM MORRIS: a complete record of Morris's speeches and writings on printing and his work at the Kelmscott Press, including the "Note by William Morris on his Aims in Founding the Kelmscott Press." Two hundred and ten copies, red and black, at five dollars or one guinea each. OUT OF PRINT.

8 SOME NOTES ON EARLY WOOD-CUT BOOKS BY WILLIAM MORRIS. A volume of essays, uniform in size with "The Art and Craft of Printing," containing many pages of reproductions, and also a chapter on Early Illuminated MSS. One hundred and twenty copies, in black and red, at five dollars or one guinea each. OUT OF PRINT.

9 COMUS, A MASKE, BY JOHN MILTON, reprinted from the original edition of 1637, with title pages by H. M. O'Kane. One hundred and sixty copies, in black and red, at five dollars or one guinea each. The first book in which red and black are used throughout the text. OUT OF PRINT.

10 ENDYMION, A POETIC ROMANCE, BY JOHN KEATS, reprinted from the first edition of 1818, with title pages and initial letters designed by H. M. O'Kane. One hundred and sixty copies, octavo, in black and red, at seven dollars or thirty shillings each. OUT OF PRINT.

11 ROSALYNDE, OR EUPHUES GOLDEN LEGACIE, BY THOMAS LODGE, reprinted in the original spelling from the edition of 1592, collated with the edition of 1598. One hundred and sixty copies, octavo, black and red, at seven dollars or thirty shillings each. OUT OF PRINT.

12 THE RAPE OF THE LOCK, BY ALEXANDER POPE. One hundred and sixty copies printed, in black and red, the text having been edited from the edition of 1714. Octavo in size, uniform with the other octavos of the Press. Five dollars or one guinea each. OUT OF PRINT.

From an Elston Circular

Another establishment with several books to its credit was the Philosopher Press, carried on at Wausau, Wisconsin, by Van Vechten and Ellis. They printed away at

"The Sign of the Green Pine Tree" for some years but without creating much excitement, typographically. Their earlier volumes are characterized by an arbitrary rule that no word should ever be divided, and any one who has ever set a page of type will readily understand the peculiar, not to say amazing, variations in word spacing that resulted. They got over that idea eventually, as well as the primary notion that good presswork was the only requisite of good book making. The later volumes bear some decoration, not always happily in harmony with type and page. Of the type they used, the most that can be said is that it was legible; no one ever accused it of being beautiful. The two young men had a deal of enjoyment out of it, and their patrons derived considerable pleasure from the genial friendliness of their letters and prospectuses.

Coming from a designer of marked ability, the books issued by Ralph Fletcher Seymour in Chicago were happily interesting. His first volumes were entirely hand-lettered and printed from zinc plates. While the temptation, in such a method, is

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to take too much advantage of the ease with which text and decoration may be united, Mr. Seymour restrained himself rather successfully and maintained a feeling of typographic order. Those lettered volumes were largely experimental, or preparatory to more serious effort, for in 1902 he had the "Alderbrink" type cut from his designs and turned more definitely to pure typography. While his printing was done at a commercial plant, and some of the Alderbrink books were executed as commissions in the way of business, a number of Mr. Seymour's productions are clearly private press items.

Another organization which started in rather strict privacy, hovered for a time in the borderland between that and commercialism, and finally turned rather definitely to the latter was the Blue Sky Press, also in Chicago. The change was due to a shifting viewpoint under the pressure of circumstance and opportunity. It was maintained in a private residence and most of the work was done by two young men, Thomas Wood Stevens and Alfred G. Langworthy. Steven's literary ability and

judgment and Langworthy's technical proficiency kept the productions at a worthy average. Few of the volumes were printed on handmade paper, but the literary content ran from good to better and decoration and format were usually attractive. One distinguishing feature of this press, in the days when almost everyone was reprinting classics (or what they thought were such) was the publication of contemporary writers. It became, in time, a sort of center for the younger generation of writers and artists in Chicago, many of whom have since come into prominence.

George G. Booth established the Cranbrook Press in Detroit and issued a number of volumes. Literary selections tended towards the classics and the typography was good, though there was a tendency to go somewhat too far in the matter of decoration. It was actually a private press, maintained and operated by the owner. The editions were small and the list is not a long one, but they are satisfactory collector's items.

One of the high spots of the American group, tho a little later in time, was the

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Montague Press, at Montague, Mass., continued for some years by Carl Purington Rollins, now printer to Yale University. For pure typographic excellence he has hardly been surpassed, but the press derives its chief fame from the fact that there was printed the celebrated "Centaur" of Bruce Rogers, one of the tantalizing tit-bits which ranks almost with "The Garland of Rachel" in rarity and desirability. In fact, it would probably bring a higher price in the open market.

And there was a young Clerk in Holy Orders at Cleveland, Ohio, now the Rev. Charles C. Bubbs of Fremont, Ohio, who paralleled, in some respects, Dr. Daniel. The same scholarly viewpoint and modest demeanor are apparent, but his typography and presswork were rather better. He will be given further consideration a little later, for his is one of the few presses still working.

Lewis Buddy III had the Kirgate Press at Canton, Pennsylvania, from 1901 to 1904, at least, and possibly longer. The press was named for Thomas Kirgate, printer at the Strawberry Hill Press, and Mr. Buddy's books were largely devoted to that press and its owner, Sir Horace Walpole.

Then there was the flock of small and smaller presses. Serious collectors give them no consideration, but they have their place and I, for one, find a peculiar pleasure in the odd, haphazard, amateurish efforts of the youngsters who tried, however feebly, to accomplish something. It is fascinating to imagine that they might have gone on, as Dr. Daniel and Mr. Hornby did, from humble beginnings to distinction.

The Palmetto Press, at Aiken, South Carolina, was conducted by W. L. Washburn. The craftsmanship was unquestionably amateurish and the editions exceedingly small. An issue of the "Sonnets from the Portuguese" consisted of only ten copies, but that seems enough when we

consider that forty-four initials were drawn by hand in each copy. That was in 1900 and the next year 79 copies of William Morris's "Svend and His Brethren" appeared.

One poignant memory remains of the Bandar-Log Press, somewhere out West, where Frank Holme of blessed memory whiled away the hours of a hopeless conflict with tuberculosis. George Ade wrote

some yarns of messenger boys and suchlike in true dime novel fashion and Frank illustrated them with simply amazing woodcuts. The Byway Press, with A. E. Goetting and A. E. Curtis involved in its affairs, started somewhere back in that period and continued spasmodic-

ally until as late as 1924. And Oliver B. Graves, Massachusetts, as early as 1898 printed an eight-page pamphlet of "Osian's Address to the Sun," by Byron. There was a "Roadside Press" in Chicago at some time or other, but the name is my only record. And a legend was current, years ago, of two boys who printed at least one book at the Attic Press. I think I even saw the book once, but it may be that the story was impressively told.

Rudyard Kipling had a press for his son Jack when they were living in Vermont. Those items would be highly desirable if one might learn what they were. Francis Watts Lee, in Boston, is one of the early converts, appearing in 1897. Tim Thrift of Cleveland had the Lucky Dog Press and published a magazine of the same name. Even Little Lord Fauntleroy, who in real life was Vivian Burnett, printed at least one book at the Moon Press when his family was living in Washington, D. C. At the Elm Press, Highland Park, Illinois, Everett Lee Millard printed 85 copies of "Certain Poems by George Wither" in 1901. Rather well, too.

Somewhat later, and possibly still active, were the Elm Tree Press of John Cotton Dana at Woodstock, Vermont, and

THE writer requests and will appreciate further information concerning American private presses. Tiny, unknown items, no matter how intrinsically unimportant, are part of our aesthetic history and should be incorporated in a record which is hoped to be, finally, fairly complete.—Will Ransom, 6306 Wayne Ave., Chicago.

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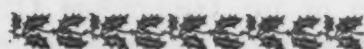
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a happy hour affair maintained by the George Parker Winships, I and II, "At the Sign of the George" in Cambridge, Mass. One of their items is a reproduction of an unknown four-line manuscript poem of R. L. S., contributed to a small boy's "magazine" in his early days.

One other private press of the 1900's, an affair of passionate dreams and sorry achievement, rounds out the tale. But not here nor now. For personal reasons, The Handcraft Shop, Snohomish, Washington, is reserved for the final chapter, a record of "One Man's Experience."

Book on Printing Instruction

HENRY H. TAYLOR, of Taylor and Taylor, whose press has helped to make San Francisco the typographical center that it is, has prepared out of his experience a volume entitled "A Plan of Printing Instruction for Public Schools." This volume has been issued by the John Day Co. and is sponsored by the American Institute of Graphic Arts. The printing has been done by the Merrymount Press.

"Printing," says Mr. Taylor, "a process of rapid and inexpensive multiplication of manuscript, is, broadly speaking, a branch of the art of design, commencing with the design of the adopted type-face itself and ending with the correct placing and printing of the type-mass; that is to say, both from the utilitarian and critical points of view, any completed piece of printed work must be judged as a piece of design. . . . All printing is more than a mechanical operation. In nearly every instance new problems are involved in every piece of work undertaken. The solution of these new problems as they arise calls for the exercise of taste and judgment. The printer must have certain mechanical equipment or "tools" with which to work, but his "intellectual tools" are the ones that he more commonly lacks, or, more correctly speaking, are the ones he least understands how to apply.

"Of the intellectual tools the following may be stated as a minimum equipment with which the printer should be provided in school: The ability to apply simple rules of design; to edit copy in simple English and read the proof thereof; to make simple layouts and the necessary calcula-

tions that must accompany them; to have some understanding of color harmony, and of the basic principles of overlay and make-ready in so far as these effect color and values in presswork; and to have an elementary knowledge of the several broad classifications of inks and paper and their appropriate uses."

A SERIES of interest and value to students of typography is that entitled "Bibliotheca Typographica" which is coming from time to time from Herbert Reichner of 19 Tiefer Graben, Vienna. His monographs are in small quarto form, each complete in itself and illustrating the work of some one printer or school or some aspect of fine printing. The prices vary, according to the size of the monograph, from \$1.50 to \$3; the edition de luxe, \$3 to \$6. The edition is limited to 200 copies in English and 200 in German, and 20 copies each of the de luxe.

The first book to be issued was called "Fine Printing in the United States of America," a volume already out of print, reviewed by B. H. Newdigate in the London *Mercury* of September. The second monograph, just at hand, is on "The Flowers and Ornaments of Johan Trattner," an eighteenth century Viennese designer. The subsequent books are to include "The Civilité Type of Robert Granjon at Lyon, 1556, and the Flemish Printers" by Dr. Maurits Sabbe, director of the Plantin Museum, Antwerp; "Fine Printers' Marks—Fust and Schöffer to Morris and E. R. Weiss" by Dr. Jean Lonbier, State Art Library, Berlin; "Daniel Berkeley Updike and the Merrymount Press at Boston, Mass." by Herbert Reichner, with bibliography and 32 plates; and "The Construction of the Alphabet" by Albrecht Dürer, edited by Dr. Ernst Crous, National Library, Berlin.

A CATALOG deserving of special mention comes from Walter M. Hill, of Chicago. It is entitled, "Books from Modern Presses," comprising publications of the presses and bibliophile societies, together with many books designed by Bruce Rogers. The cataloging, typography, and the 370 well-selected items combine to give this catalog an air of distinction.

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We were speaking to a fellow publisher the other day, asking him how well an advertising campaign was working out on a certain book he happened to be featuring. His wise answer confirmed a sneaking suspicion which *The Inner Sanctum* in its more credulous moments has oftentimes surmised. The answer was:

"Well, so far as I can gather, it hasn't hurt."



So *The Inner Sanctum* was a bit reassured when the following letter arrived from SIDNEY LENZ, writing from the train to Pinehurst:

"I must report to you an animated discussion I heard on a 5th Avenue Bus yesterday. Two ladies were discussing your attractive ad, and one of them said she was going to give six *Story's of Philosophy* for Christmas presents—let us hope to six different people."



We wish to thank MR. LENZ for his note, and to add that he deserves the trip to Pinehurst—even in these strenuous days when everyone else seems to be concerned over the Prospects for a Bigger and Better Christmas. The ad referred to is a card running in all the 5th Avenue Buses, advertising both *Trader Horn* and *The Story of Philosophy*.



The Inner Sanctum follows the advertising of other publishers in *The Publishers' Weekly*. It has often noted phrases like the following in Big Letters at the bottom of ads:

SEND IN YOUR ORDER AT ONCE

WIRE TODAY AT OUR EXPENSE

YOU CAN'T AFFORD TO BE CAUGHT
WITHOUT THIS BOOK



In fact, *The Inner Sanctum*, has used the same phrases in its Trade Advertising, and usually with results amounting to Zero. The trouble with this sort of advertising is well explained in a book recently published by Harper's entitled *My Life in Advertising*. In it the author, CLAUDE C. HOPKINS, explains that any advertising which tries to sell something just because the seller wants the business is a Big Mistake. MR. ESS of *Essandess* (who was recently mentioned in these columns) read this book while he was calling on the mid-western book stores, and wants to report that it is one of the most exciting and illuminating books he has read in a long time.



But to leave book-reviewing for the moment, and to return to advertising: it seems to *The Inner Sanctum* that any advertisement is good if it convinces the reader that the article advertised is more valuable to him than the money he has to pay for it.



For example: we may say right now: wire in your orders for Christmas stock of the following:

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(which is catching on big, by the way)

THE CROSS WORD PUZZLE BOOKS

THE LENZ BRIDGE BOOKS

—but we doubt whether any wires at all would come in unless the bookseller advertised to would be in his own mind convinced that the cost of these books to him would be small in comparison to the profit he would make by having them in stock for the Christmas buying. Or the possible loss of profit by being out of stock.



Consider then which of the above books are selling well. If your stock looks as though it's running too low, wire by all means. And if it would be more profitable to have the books come by freight rather than express or parcels post, the sooner the better.



Realizing that repetition may become monotonous, *The Inner Sanctum* will omit the paragraphs explaining that the above books are being advertised voluminously and expensively. We refer those interested to almost any national medium advertising books, especially

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Scribner's

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But the most important of all was the noted "Funk & Wagnalls Standard Dictionary of the English Language." This latter work, demanding great technical accuracy, is manufactured by J. J. Little & Ives in "The Plant Complete."

Dr. Funk died on April 12, 1912. He was "a versatile American," said the New York World, and he "must be credited with a real and definite contribution to the advancement of public morals and popular intelligence."

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SPRING

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1928

This index lists all new books which have been announced for publishing up to July 1, 1928. Listing is by author, title and series



Publishers' advertisements with descriptive notes are printed in alphabetical order to afford easy reference.



This index should be used in connection with the

Fall Announcement Index	of Sept. 24, 1927
Mid-Winter Index	of Jan. 7, 1928
Mid-Year Index	of July 7, 1928
Fall Announcement Index	of Sept. 22, 1928